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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

An Itch for Authorship that Does Not Afflict Authors—How Stevens Became a Collaborateur in Hypocrite—The Dispute of Rival Claimants to Several Plays—Internal Evidence the Infallible Proof of Authorship—The Ear-Marks of Miller in '49—The Betraying Quality of Fraudulency in Dramatic Art—The Impudence of "Nemo."

The other night a play was produced at the Fourteenth Street Theatre called Hypocrite. It was not a play of striking merit, but it had the benefit of an unusually strong cast, and the first-night audience was an enthusiastic and friendly one, and it insisted on having the author out. In response to the call, Mr. Marston came to the front, and was almost immediately joined by Mr. John A. Stevens. These two personages stood there bowing their acknowledgments in concert, and naturally enough the observers accepted them as collaborateurs of Hypocrite.

It now appears that the only astonished person in the assemblage was Mr. Marston, who wrote the play, and the most self-satisfied was Mr. Stevens, who did not. Mr. Marston says he was so dumbfounded when he turned and saw Mr. Stevens by his side accepting a share of the tribute that mingled indignation and astonishment made him look like an imbecile.

Several of the daily papers immediately saddled Mr. Stevens with all that was conspicuously good or bad in the production, and the *Sun*, in a semi-editorial, pointed out that this was the last of a chain of iniquities that Mr. Stevens had forced upon a long-suffering community.

The simple facts are that Mr. Stevens bought a half-interest in Hypocrite from the author at a time when the author was very hard up, and then suggested some changes in the text.

I think I ought to say here that this itch of authorship is a complaint that does not afflict authors. A man who is capable of writing a play is not apt to do this sort of thing. Why should any man take illegitimate and laborious means of accomplishing that which he can accomplish by easy and natural and lawful means?

I remember McKee Rankin did this with Joaquin Miller in '49, and I believe it took the courts ten years to straighten out the tangle and pronounce authoritatively that McKee Rankin was not Joaquin Miller; could not do what Joaquin Miller did, and had no right of authorship in what Joaquin Miller had done.

All this is apropos of what is taking place elsewhere at this moment.

There is Chandos Fulton giving us the confidential assurance of John Brougham that he, and not Dion Boucicault, wrote London Assurance. Here is that very clever author, Ignatius Donnelly, in the field with the Baconian theory of the authorship of the Shakepearean plays. And last but not least in local interest comes Minnie Maddern to play Howard P. Taylor's Caprice.

I suppose you will remember that Mr. Taylor claimed to be the author of May Blossom, which at the time of its production, and ever since, had been accorded to David Belasco.

When this dispute was raging none of us could decide between the rival claimants. We disliked to take sides in a later personal controversy when a decision either way would make one of the disputants a thief and a liar.

But there is one thing that all the claims and assertions and dates and asseverations of men cannot disturb.

Do you know what it is?

It is internal evidence.

I mean that a man puts himself into his work inevitably, and cannot hide from the eyes of mankind, if they know him, in any kind of verbal disguise.

Whatever he is in character, temperament, education, mental bias, conviction or mannerism, that he will put in evidence when he writes.

I knew Joaquin Miller long and intimately. Years before '49 was produced I was a companion of his. His idiosyncrasies, his sentimentality, his feminine susceptibility to external impressions, his almost morbid love of natural beauty, his poetic license of expression, his peculiarities of thought and language were all familiar to me. One of his peculiarities was his utter inability to discuss anything. His reason was as wayward as a Summer breeze. He was denied the logical faculty. He was a wretched conversationalist. But let him maunder in his own way and he was one of the most delightful men to listen to that I ever met. He slung delicious phrases of his own about the long grass and the snow-capped Sierras; he made pictures of the men who had left their mothers behind and gone out to California in '49. He told, with a simple Western pathos of his own, how "those mothers waited and waited for us and finally went up to heaven, and *are waiting for us yet.*" He could draw the picture of the old New England homestead revisited by that Californian who leaned upon the old well in the meadow, moss-grown and deserted, and saw how the grass had crept up lovingly to look over the curb into that blue spot of water where his boyish face had so often been reflected full of happiness and hope, on those hot midsummer afternoons when he had gone there aflame to balance the old bucket and feel the cool drops running down his neck and breast.

Well, one day I went to see Mr. McKee Rankin's play of '49

What do you suppose I encountered in Mr. McKee Rankin's play?

Why, the same wayward reason; the same delicious phrases; the same delightful maundering. The mothers' were waiting for us yet. The long grass was creeping up the valley. The simple Western pathos and tenderness, the sentimentality were all there, and I cried out in my heart, "Why, this is my old friend, Joaquin Miller!"

But Mr. McKee Rankin said on the posters, on the programmes and on the witness-stand that it all came out of McKee Rankin.

And McKee Rankin served a warrant on me for putting my convictions into print.

Belasco never has. But there is plenty of time yet.

I have no facts about the authorship of May Blossom. But when I went to see Caprice I said at once away down in my heart: "The man that wrote this wrote May Blossom. It has the same scent and the same sentiment. For a man's mental identity goes down to his very commas."

Personally I never met a man so wholly devoid of May Blossom as is Mr. Belasco

Some men think in flowers even if they cannot talk in bouquets. They have a conservatory in their minds if they do not carry a nosegay in their mouths. And you'll get the fragrance of it in their conduct.

Considering that a man with a red flannel constitution cannot talk or write Mechlin lace, it ought not to be very difficult to measure these salesmen of the theatre by the goods they offer.

It is this consideration that has always made me pause in accepting the current notion that John Brougham wrote London Assurance. John Brougham was a wit, it is true, but he was not like Boucicault, a humorist; although he was accepted as a comedian, and I have often thought that there was internal evidence in Boucicault's favor in that play. Still, as he owned it, the work may have slowly accreted it.

For years there has been a well-defined green-room tale that Fitz-James O'Brien one of the brightest of our young writers, was the author of Rosedale. The story, as I have often heard it, is that he took the manuscript to Lester Wallack, who kept it, as is his manner, a long time, and O'Brien, dying suddenly, he adapted and fathered it.

To me there is not a bit of internal evidence that Fitz-James O'Brien wrote Rosedale. It is not brilliant or creative—and he was both It is a rather cheap adaptation of a story originally published in *Blackwood* called "Lady Lee's Widowhood." It is a fine example of the old "yellow covered" fiction of England, and its grandiloquent romanticism and bombastic military heroism are exactly like our estimable and gifted John Lester.

It is this comparison of a man's work with what we know of the man, that is battering the Shakespeare myth to pieces.

Public contumely killed Delia Bacon for her pains, but the spirit of inquiry will not down. The late Richard Grant White, who was a sort of self-elected janitor of the Shakespeare bequest in America, virtually insisted that the greatest human intellect the word ever knew, who was poet, philosopher, prophet, artist all in one, walked the earth for fifty years and never said a word or did an act that betrayed his greatness.

Mr. White appeared to revere the name of Shakespeare much more than he revered the transcendent abilities that the name covered.

I have always found that the betraying quality of fraudulency in dramatic art is absequiousness. Your actor who has little native strength, like your playwriter who is destitute of literary ability, is always endeavoring to convince people by arguments, not by work, that he is great, and his argument and conduct are generally absequiousness. There is a dignified reticence to real ability that is unmistakable. Merit is silent, but mediocrity cackles. I suppose that Wilson Barrett talked more off the stage about his acting than he ever talked on it. He went about America with his hat in his hand calling on editors, asking critics to eat his dinners and interview him. His arguments were social, not dramatic. He seemed to me to be continually saying: "Have you thought about my case much? Have you dwelt upon my claims? Have you made the comparison with Irving that is inevitable? Do you drink still—wine? Of course, my dear fellow, I cannot expect to buy up the press as he did—those are light cigars—I must depend entirely upon my genius, and that in the end is the best plan. Brandy? It would be a capital idea to write a column or so about my views of Hamlet. They are new, entirely educational. Chartreuse? I might get my secretary to prepare it for you—I know how busy you fellows are. Thanks awfully. Take another cigar and put it in your pocket. What did you say your wife's address was?"

I think that is just the wrong way to establish a good opinion of one's superior genius. I have generally found genius independent, headstrong, self-willed and convincing in work, not at all good at preliminiaries, and Wilson Barrett was altogether too good a fellow to be a genius.

If anything were needed to establish all this, he has furnished it in the *Topical Times* since he has been back in England. His account of himself in America is absolutely coddling. He talks like an eighteen-year-old debutante, who measures success by her diamonds and counts her destiny on the number of dishes that are spread. He crows like a prize-baby over the dinners we gave him and the press delegations that waited on him His tour was a fairy tale and he was the prince.

In all this there is a too apparent fear that people will think he is not as prominent as somebody else.

And why should he be afraid?

But to go back to authorship. Here we have Travers House and a person by the name of "Nemo" claiming to be the author.

Let me ask you—do you know T. B. MacDonough? A very staunch, resolute, self-willed and keenly artistic manager. He is one of the best critics of painting that I ever met. He, unlike most of his guild, is not a materialist. He inclines to the mystic and the occult, but always with good judgment and pretty clear conceptions of what is humbug and what may be a supersensuous truth.

Well, if you have seen Travers House you will have recognized T. B. MacDonough. You will see in it his trained sense of theatric effect; his crude literary faculty; his leaning to the supernatural; his acute pictorial instinct; his defiance of probability.

As plays go, I think that Travers House from the material point of view may be adjudged a success. A first-night audience was inclined to smile at the theatric expedients; but even a first-night audience was held by the clever suspense of the story to the end.

The supernatural element in it is adroitly handled, and it is of minor consequence that the mechanism of the returned spirit is not new. It is at least startling. That the story is one of crime and supernatural justice rather adds to its effectiveness. The elements of mystery and wonder are operative yet in audiences, and in spite of the growth of science and the establishment of Thirteen Clubs people nail horse-shoes over their doors and do not like to upset the salt or walk under a ladder.

But what makes me mad is the impudence of "Nemo." I expect next to hear of "Justice" and "Junius" and "Subscriber" and "Veritas" rising up and trying to get their names on the play-bills.

NYM CRINKLE.

RUDOLPH ARONSON.

Mr. Haworth's Next Venture.

Joseph Haworth arrived in the city on Saturday from Put-in Bay, for which resort he left yesterday to resume his Summer vacation. While in the city Mr. Haworth was seen by a MIRROR reporter.

"I am getting ready for my starring tour in Rosedale, Hamlet, etc.," said the young actor, "and I am feeling in splendid trim for a season's work. I shall open, I believe, in New York, either the first or second week in September. Rosedale will be given under the direction of Lester Wallack, and Arthur Wallack travels with us. The tour will be under the direction of William R. Hayden. We will carry all the necessary scenery, which is now being painted by Phil. Goatcher, as well as the costumes and properties. Besides Rosedale and Hamlet there is a prospect of our doing a Roman tragedy by a Greek author.

"The time for the season is nearly all booked. I return to the city in August and at once begin preparations. There will be two leading ladies in the cast—Sydney Armstrong, who has been specially engaged, and Helen Lee. The rest of the company so far engaged are Elizabeth Andrews, Mr. Jackson, Mark Lynch, Ollie Stoddard and Little Aimee, a particularly clever child actress."

George L. Harrison, manager of the Silver King company, is spending the Summer with his family at Pleasure Bay.

At the Theatres.

NIBLO'S GARDEN—TRAVERS HOUSE.

Sir Reginald Travers..... J. T. Sullivan
Elliott Adair..... Forrest Robinson
Mr. John Brand..... Nelson Wheatcroft
Mr. Bills..... Kenneth Lee
Stella } Valerie Travers } ..... Adele Belgarde
Lady Travers..... Adelipe Stanhope
Mrs. Emery..... Mrs. Jamison
Sarah Swaggers..... Frankie McClellan

The past few years has brought about a revival of the application of psychics to current action. The popularity of such works as "Dr. Jekyll and Mr. Hyde," "Vice Versa," "The Tinted Venus," "She" and 'The House on the Marsh," naturally tended to direct the pens of the brood of imitative novelists in the paths of mysticism and weirdness. Trashy as most of these productions are, their novelty has assuaged the thirst for something out of the common rut of this prosaic, practical age. The man that has spent a day over the dull figures of a ledger, the woman that is sated with the trivialities and frivolities of "sassiety," the brain-worker that is flaccid with weary exertion, alike find agreeable relief in the suspense of the neological tale, which one must sit up and finish before one can sleep. Books of this description fill the void that was left by the fairy lore of childhood. And no wonder, in these days of the Howellses and Jameses and Fawcetts—when the copious inanity of the analytical society novel monopolizes the book stalls—that readers are glad to get beyond the confines of the commonplace into the realm of the improbable and the supernatural. In the absence of such past masters of the mystic as Poe, Irving and Hawthorne, we are glad even for the imaginative diversions of Conway, Haggard, Warden, Anstey and Stevenson.

It is not strange, when the prevalence of this species of light literature is considered, that an infusion of psychologic matter should beset the stage. The spiritualistic flavor of The Corsican Brothers and other vision-plays is coming back to us in more modern shape. We are shortly to witness the dual-personality of Dr. Hyde and his evil *alter-ego*, and we were introduced to a full-fledged ghost at Niblo's on Monday evening in the melodrama, Travers House. Concerning the authorship of this play there has been considerable speculation, because of the secrecy that has been preserved as to its sponsor. Various guesses have been hazarded. Joseph Jefferson has been suggested as the architect of the plot, but this opinion finds few believers. Fred. Maeder was also a suspect, but Mr. Maeder was never known to hide his light under a bushel before, and there is little likelihood that he would consent to do so now. Manager T. B. MacDonough is very generally thought to have adapted the piece from a dusty trans-Atlantic romance, but the same argument against the supposition that applies in the case of Mr. Maeder combats this view.

Travers House is not a work of such importance, however, as to make speculation as to its authorship either desirable or profitable. The mystery may be dismissed with the remark that had those most interested in the production felt much confidence as to the intrinsic merits of the work there would have been no hesitancy in divulging its author's identity.

The play bears unmistakable evidences of having originated in some English novel of remote date. Nowhere save among the creations of the third-rate writers of cheap and sensational British fiction do we find the artificial personages of high and low degree, the atmosphere of feeble sentimentality, the highly-wrought improbabilities, the crudely presumptuous literary effort, the startling but unnatural situations that are met with in Travers House. Those convenient and exaggerated puppets—the impossible nobleman, the bigamous adventuress, the burgling villain, the suppressed heiress, the protecting lover and lawyer, the stalwart hereditary housekeeper, the bungling butler—that never failed to thrill the susceptible soul of the sentimental seamstress or to gorge the excitable imagination of the romantic chambermaid with a taste for the ten-cent novel and the five-cent story-paper—are all brought into play in Travers House. What humble but aspiring shop-girl that could not delight in the high life of the *Fireside Companion*? What lowborn eye that could not weep for the wrongs and misfortunes of the aristocratic heiress, who was kept out of her inheritance by the machinations of the much-married woman who schemes to usurp her station and encompass her ruin? What honest heart that could not leap with joy over the final triumph of virtue and the ultimate overthrow of vice? Possessing these tried ingredients and a six-foot ghost with a blonde wig, that is turned on with a calcium behind a gauze whenever the heroine needs special warning or guidance, the suitability of Travers House to the masses is at once understood and appreciated.

Niblo's was the best place in town to launch this elemental spiritualistic melodrama. Below sat an army of kindly professionals, while above-stairs were assembled in goodly numbers the impressionable *hoi polloi* with their usual readiness to sympathize acclamatively with the weak, deride the vile, and view every appeal to their chivalry, or superstition, as an indication of vast merit on the part of the author. They found much employment for their hands and feet and whistling apparatus during the evening.

Weighed critically, the principal advantage of Travers House is the element of suspense in the plot. This is dexterously borne in mind from first to last, and even the intelligent spectator who is disposed to sneer at the artificialities, impossibilities and cheap literary quality of the piece cannot fail to be interested in observing the evolution of the story. True there are more strength and variety in the characterizations of its two bad people than in those of its virtuous personages, and it is is therefore difficult to get up a semblance of sympathy for the oppressed Valerie and her largely inert lover; yet the action is so punctuated with the unforeseen and unexpected that the most critical spectator is likely to stay to the close in order to see how it all turns out. Generally speaking, the dialogue is pointless and maundering. As for the spiritualistic manifestations, which are presumably confined to Valerie, they can be accounted for logically only on the ground that her mind is feeble and her imagination diseased—in which case she is a fit subject for the sanitarium or the lunatic asylum, and Lady Travers' imprisonment of her is decidedly the judicious thing.

The cast was both strong and weak. Two or three of the actors managed to make telling impersonations out of poor stuff, while several futilely let their opportunities slip away. Mr. Wheatcroft made a distinct hit as John Brand, the adventurer. The grim humor, philosophical wit and adaptability to any and all circumstances were cleverly and amusingly delineated, so that the scoundrel became in Mr. Wheatcroft's hands the most agreeable person in the piece. Mr. Sullivan's Sir Reginald was the typical nobleman of the popular novel, and were it not for certain exaggerated and unpleasant mannerisms—such as a self-conscious strut, a continuous wagging of the head and a tendency to vocal leaps and falls—his performance would possess a genuine dramatic value. Kenneth Lee portrayed Bills, the conventional butler, capitally, exciting a good deal of spontaneous laughter. Forrest Robinson's Elliott Adair was forceless, inefficient and ineffective.

Miss Stanhope is a thoroughly equipped actress. We have seen her play a wide range of parts, and in all of them she has shown skill and familiarity with stage technique. Her Lady Travers was a vigorous, determined, occasionally subtle achievement, marked for its avoidance of the stilted and ranting devices with which such unreal characters are usually illustrated. Her Iago-like transitions from intense hate to an affectation of gentleness were artistic and startling. Adele Belgarde presented a pretty picture of girlish innocence as Valerie, but her acting was marred by old-fashioned, stagey methods and a disposition to mouth her speeches, even in the most colloquial passages. The idea that an artificial manner and a distorted utterance are inseparable from romantic or melodramatic roles is pretty well exploded, but Miss Belgarde seems to think them still essential to the pleasure of her audience. Mrs. Jamison as the old housekeeper, Mrs. Emery, of course did all that was required of her—a little more, perhaps—and Frankie McClellan showed her knowledge of soubrette acting by her pert and flippant performance of the knowing maid Sarah.

Travers House is excellently put on in respect to scenery. The interiors are solid-looking, architecturally satisfactory and for the most part carefully painted.

* * *

Minnie Maddern is unique among all contemporary actresses. There is no rival in the realm where she is queen and sways above our willing heads a gentle sceptre. It is a little kingdom that she rules, but the allegiance of her subjects is as strong and stable as her supremacy.

The spring that bubbles from the earth is not purer, more translucent or spontaneous than Minnie Maddern's art. Both have their birth in nature and both are delightful and refreshing. The smile, the frown, the tear of this dainty little woman are irresistible. We can echo her merry laughter, and we weep with her when it pleases her to make us. She has not the genius that dazzles nor the power that thrills; but she takes our hearts in her little hands and makes them beat responsive to her touch. She commands our entire sympathies, and we are content to give them to her without question.

It is not by studied effort, by superficial trick or theatric device that these results can be achieved. Miss Maddern, it is true, has learned about all that is to be learned from experience; but the secret of her success in playing upon our feelings lies deeper. It is akin with the secret of the pellucid spring; it is the gift of Nature, whose wondrous hand pours genius into one cradle and withholds it from the next; whose gifts are bestowed on a curious plan, the workings of which we perceive but the mystery of whose origin we cannot fathom.

Whether the chords she touches with magic fingers are sweet or sad or joyful, they vibrate in the listener's heart. The play of Caprice, through her personation of the leading character—the simple country lass, Mercy Baxter—is lifted to a higher plane than it could otherwise occupy. The pretty story of Mercy's girlish love, her painful realization of the disparity between her educated husband and her uneducated self, her courageous determination to cultivate her untutored mind and win the admiration as well as the affection of the man who has taken her for better or worse, is exalted to an idyl by Minnie Maddern's treatment. The naturalness of the characterization is charming—it is stamped with sincerity and truth, and the rare personality of the actress makes it irresistibly winsome. She has acted Mercy hundreds of times, and yet on Tuesday night at the Bijou Opera House the audience were enchanted with the spontaneity, unconscious grace and admirable unconventionalism of the creation. They carried away several pictures that had been indelibly impressed on their memory by the artiste—the unsophisticated country girl, suffused with happiness, purring in the arms of her lover, all unconscious in her new-found joy of the derisive laughter of his city friends—the slender figure of the misunderstood wife with tearful eyes, sitting in the crimson glow of the firelight (like poor Dora, the child-wife in "David Copperfield"), the moan of a wounded heart sobbing through her unspeakably pathetic rendering of a little ballad.

The play was precipitously put on, the Bijou engagement having been arranged suddenly, but the sympathetic audience overlooked the utterly inappropriate and inadequate scenery and appointments, the gross bungling of the musical conductor—who forgot his cues and did his best to ruin the little gem "In the Gloaming" by keeping the band a matter of several notes ahead of the singer, and many other deficiences—so completely did Miss Maddern focus attention. Messrs. Morris, Herndon and Stanley and Miss Tyler were seen their old parts. Cyril Scott as Harry Woodthorpe, Percy Brook as Wally and F. A. Tannehill as Mr. Henderson were efficient, although the last-named actor gave evidence of insufficient preparation by frequently forgetting his lines.

Caprice is a capital Summer attraction and the privilege of witnesing Miss Maddern's remarkably dainty and feeling performance will no doubt induce large numbers to brave the discomfort of a playhouse in June.

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Attendance at Ye Olde London Streete steadily increases. Aside from the relics to be seen, there is a programme presented every afternoon and evening that is a kaleidoscope of variety. There is a Punch and Judy for the little folk. The beggar boy, personated by little Edith Mason, charms with songs from an upper window of an old London house. Charles Lowe plays the xylophone as none other can play it. Charles Heywood sings old-fashioned ditties, such as "The Ratcher's Daughter." The eccentric Majilton does some eccentric balancing. James Finlayson is a fine balladist, and the Olde London Quartette and Madrigal Boys are very pleasing in their vocal efforts. An excellent band intersperses music. Hercat mystifies crowds in his Temple of Mysteries at both performances. His Vanishing Lady trick is the best yet seen, and is the same that he performed at the Crystal Palace, London, before tens of thousands daily. Novelties are added to the entertainment every week, so that visitors may go again and again and always find something new to delight the eye and ear.

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At the Windsor on Monday night Kit the Arkansas Traveller opened to one of the best houses of the season, and for three hours the audience either laughed at the Judge and the Major or applauded the noble sentiments of the Traveller. As Mr. Chanfrau's performance of the title role is well known no comment is necessary, except that he acted in his usual admirable manner, bringing laughter, tears or cheers from the audience. He received a call after each act. The cast, which has been changed somewhat since the piece was last seen in this city, is excellent throughout. Thomas G. Patton, as Manuel Bond, "good looking, but ill doing," had the cool and easy air of the gentlemanly villain, and displayed a great deal of energy when occasion required. Emily Bancker, as Alice Redding, was pretty and winsome, delivering her lines in a manner so pathetic that she received considerable applause. The Judge and the Major, Odell Williams and J. R. Garey, were on hand as usual, keeping up their reputation and proving as amusing as ever. Bertie Willis, as Mrs. Wash Stubbs; Emma Vaughn, as Mrs. Temple; W. H. Turner, R. C. Varian and the balance of the cast all acquitted themselves creditably. The Jubilee Singers, in the second act, sang a number of Southern melodies in a style that won them a number of encores. The scenery was good. Next week, a new comedy by Joseph A. Nunez, entitled False Steps, will be produced for the first time in New York.

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Plasar, the Queen of the Miners, was brought out at Tony Pastor's on Monday, with Sarah McVicker in the leading role. This lady, who is new to the New York boards, is a native of Toledo, and received her dramatic education at Steele Mackaye's School some three years ago, since which time she has been on the road. She played with a good deal of vim, and is suited for parts which require spirit and vigor, particularly the Western type of womanhood. She is evidently ambitious and painstaking, and deserved to have appeared in a better play. Her work is conscientious. She was called after nearly every act, receiving flowers in abundance. The support was indifferent, with the exception of Helen Mowat, who acted Rose Trainor very smoothly. There was also acceptable work in Henry Clarendon's Alfred Marston, Ralph Dorman's Bill Desmond, and Joseph Ransome's Dr. Hartwell.

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Ezra Kendall's Pair of Kids filled Dockstader's Theatre Monday night. The specialties were first-class—beyond these the entertainment possesses little interest. Ezra Kendall and Arthur and Jennie Dunn made a good deal of fun for the spectators. Dockstader's, during the stay of this farce, will be a good place for those that wish to laugh to go.

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Hazel Kirke is being acted this week at the Grand Opera House by a cast that includes several people who have hitherto been identified with this perennial play. Mr. Couldock is Dunstan, Mr. Carlyle Lord Travers, May Wheeler Hazel and Ada Gilman Dolly.

* * *

Ada Gray was seen and liberally applauded by a large audience on Monday night at the Third Avenue in her well-known impersonation of Lady Isabel and Mme. Vine in East Lynne. The company gave substantial support, H. C. Mitchell, J. V. Melton, May Pierce and Hattie Saphore especially deserving mention. The engagement of Miss Gray will close the season at this popular theatre.

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Rip Van Winkle, as delineated by Robert McWade, is entertaining the visitors to the People's this week. Mr. McWade's performance of the vagabond of the Kaatskills is finished and effective, comparing favorably with that of his distinguished contemporary, Jefferson.

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The cooling apparatus of the Madison Square gets in its fine work these warm nights, and supplementing as it does Mr. Mansfield's breezy Prince Karl, this theatre becomes one of the pleasantest Summer resorts in the world.

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The hilarious adventures of Our Irish Visitors as conducted by Messrs. Murray and Murphy at the Union Square make even perspiring pleasant. The performance is a source of real mirth, and laughter is never a more enjoyable and healthful indulgence than when we want to forget care and warm weather.

* * *

Jacquette has taken hold of the multitude whose collective ear is being tickled with its pleasing melodies and whose sides are sore with laughing at the funniments of its jovial comedians.

* * *

Erminie is getting on toward its 450th representation at the Casino, and yet it does not pall upon the public taste or seemingly grow one whit the less attractive and pleasing. Messrs. Wilson and Smith go through their work with the same zest as formerly, Miss Hall sings just as delightfully as ever, and the other artists relax not in their efforts to give pleasure to the spectator. If Erminie runs much longer the chorus will have to be retired on pensions to make room for their grandchildren.

* * *

The Highest Bidder reached its fiftieth anniversary on Tuesday night, when everybody present carried away the pictures reproduced from Mr. Sothern's sketches as souvenirs of the occasion. The comedy still holds a high place in public favor.

The Amateur Stage.

SEASON OF 1886–1887.

Let us give Brooklyn her due. Rise up, ye cynics, and admit that the amateurs across the Bridge know how to act. Hearken unto what THE MIRROR has to say about their performances during the past season.

First and foremost stands the Amaranth—that is, in point of age, as the society has just completed its sixteenth season. Whether the Amaranth deserves first place for the artistic excellence of its performances during the past season will be easier to determine after reviewing the doings of rival organizations such as the Gilbert and the Kemble. Married Life, the opening piece, was presented at the Brooklyn Academy on Oct. 16. The cast consisted of Virgil Lopez and Mrs. Charles Bellows, Jr., as Mr. and Mrs. Coddle; R. B. Throckmorton and Ella G. Greene as Mr. and Mrs. Lynx; Alfred Young and Elise Louis as Mr. and Mrs. Younghusband; Henry Mason and Harriet Lawson as Mr. and Mrs. Dismal, and Percy G. Williams and Ida E. Williams as Mr. and Mrs. Henry Dove. THE MIRROR stated in its criticism of the performance that it is doubtful whether Buckstone's comedy has ever received more entertaining interpretation from Brooklyn amateurs. A. M. Palmer's permission was obtained to present Sealed Instructions at the next performance, which occurred on Dec. 8. The cast included Alfred Young, J. C. Costello, R. B. Throckmorton, F. W. Bowne, Virgil Lopez, Sol. G. Frost, Harriet Webb, Madge Longstreet, Dell Thompson and Helen Carrington. The piece was successfully given in the main, the tameness of the climax in the second act being the chief defect in the performance.

Confusion reigned on the Academy boards at the January performance of the Amaranth. The entertainment proved a genuine treat, and the many in the audience were fairly convulsed with the farcical incidents, which were worked up with capital effect. The ensemble of the performance deserves high praise, and there were no hitches to destroy the effect of ludicrous situations. Alfred Young, as Mortimer Mumpleford, and G. H. Beurmann were especially good. On Feb. 9 The Two Orphans submitted to dramatic treatment by the dramatic corps of the Amaranth. The Louise of Ada Woodruff and the Henriette of Ada Austin were excellent impersonations. Charles Heckman was not at his best as Jacques Frochard, and Alfred Young was also seen to disadvantage as Pierre Frochard, as he was compelled to act with his arm in a sling. Percy G. Williams made a capital Picard, and J. C. Costello did some good and bad acting as the Chevalier De Vaudrey. The Amaranth appeared in the same piece at the New York Academy of Music on the following evening, Feb. 10, for the benefit of Morton Commandery, K. T.

Forbidden Fruit, which was served at the Brooklyn Academy on March 9, would have been more enticing if several of the performers had been a little riper in their lines. Otherwise the representation proved quite acceptable, and afforded considerable entertainment. Harry T. Hill as Cato Dove and Percy G. Williams as Sergeant Buster kept the humorous ball rolling throughout the evening. Ella G. Greene, Elise Louis and Ida E. Williams also gave amusing interpretation to their respective roles. The piece selected for the last regular performance of the Amaranth season was The Private Secretary, which was presented at the Brooklyn Academy on April 13. George E. Barnett as Mr. Cattermole and Percy G. Williams as Rev. Robert Spalding carried off the honors on this occasion. W. P. Mcfarlane reproduced the vulgarisms of Cockney tailordom with happy result. Elise Louis, Lizzie Wallace and Ida E. Williams also acquitted themselves with credit. The humorous situations suffered somewhat from the lack of ensemble.

No Thoroughfare was given on April 22 at the Brooklyn Academy as a testimonial to Mrs. William H. Courtney, formerly a frequent participant of Amaranth performances under the name of Helen Dayton. The same melodrama had been presented the previous season with substantially the same cast. Charles Heckman has probably no equal in the amateur stage in the role of Obenreizer, but he was handicapped on this occasion as the situations were not worked up as well as at the performance of the previous year. The Joey Ladle of Percy Williams was a delightful character sketch.

"I consider the changing of the matinee at Wallack's from Saturday to Wednesday a very good move," said Colonel McCaull to a MIRROR representative. "The business is about the same. There is never very much at a matinee anyway. I don't know when we shall close for a Summer vacation. The Bellman will not be done before Sept 1, the opening of the Fall season."

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THE HIGHEST BIDDER.
THE HIGHEST BIDDER.
THE HIGHEST BIDDER.
With Sothern, Lemoyne, Buckstone, Pigott, M
Miss Archer, etc., etc. Curtain rises 8:30. Ends

The Giddy Gusher.

Most people go to the theatre for amusement; I have survived that motive. I have permanently injured my off eye sticking kid-glove fingers into it in trying to keep awake. To sleep in an orchestra chair is one of the most uncomfortable things I know of, and the sense of weariness and drowsiness that overtakes me at most performances is unaccountable. But, if I can get any instruction out of a play, why, I'll keep awake. The amusing pieces, the farcical comedies, are the ones that put me to sleep; but a rattling melodrama is about my style just now. So I went to see Travers House Monday night in company with every professional—man, woman and child—who was disengaged on the 20th of June.

* * *

Niblo's Garden is a noble old theatre—cool, roomy and restful. Mme. Ponisi said, during the evening, that "no more magnificent sight could be desired by an actor than to stand at those footlights and confront that theatre packed with human faces from the conductor's stand to the very roof"—as she has done many a time. We were not packed Monday evening, but we were very comfortably full (blessed condition!) and I derived much satisfaction from the play.

Sunday I had been out in a thunder-storm; Monday I had taken an afternoon doze, and at Niblo's three acts and a prologue were accompanied by incessant thunder of the most cannon-ball kind and resinous lightning of terrific quality.

* * *

The gentleman who was cast for the warring elements must have had it down in his part to thunder and lighten every time the villain came on, for those disturbances followed Mr. Wheatcroft as closely as a monkey is pursued by his tail. Nelson Wheatcroft is a capital actor; the deepest dyes of villainy infest his make-up box; no shade of crime but he can depict it; and Mr. Wheatcroft in the new play is as untiring and brilliant as the lightning that plays around him.

* * *

I wonder how people can rehearse a play and not get at its weak places and rectify 'em. One of the most ridiculous incidents was the reading of the memorandum-book by the burglar in the drawing-room. Was there ever anything so idiotic as the idea that a burglar (and a nice, educated burglar at that) would wait till night inside a house to read the description and details of the place? There he stood with the light of a dark lantern thrown on his book (which ever has a title, "List of Country-Houses Easy to Enter"). Then he proceeded to read the whereabouts of the members of the family, and enumerate them, lay out the doors, etc. It was lovely, and anyone's previous impressions as to the burglar's profession were seriously shaken by this take-your-time thief.

* * *

Another thing unsettled me in former convictions—that was the behavior of the clock in the corner. I set my watch by it four times in half an hour, determined to keep up with it whatever happened; but after making frog-leaps from 12 till twenty minutes past, it took a half-hitch round the thirty-minute station and went back on former statements one solid inch. I cannot consistently recommend that clock. Then it gets things a little mixed when the cannon-ball is rolled down the leader and an actor says, "This is a frightful night—that deafening peal of thunder shakes my soul!" A few minutes after the same old cannon-ball business and another actor says, "Hark! A carriage rolling up to the door at this time of night." Still, a little later, same old cannon-ball makes the same old noise, and an actor says, "Some one has opened the door—that was the outer door shutting." It's protean in its purpose, is Gilmore's old cannon-ball, and if there had been another act of Travers House I should certainly have expected to hear Belgarde say to Robinson, after one of those subterranean explosions, "Be quick, dear Elliott; baby must have dropped something."

* * *

Adeline Stanhope has a part that Sophie Eyre and Jeffreys Lewis would revel in. She plays it remarkably well, and looks very handsome in her beautiful costumes. It is not often that you find all the qualities possessed by Miss Stanhope in one woman. Sophie Eyre is an awful dresser, and though she will bring out all the badness of a wicked woman, she can never be, in face or figure or costume, the attractive, alluring creature these lovely fiends are supposed to be.

Jeffreys Lewis has beauty of face and figure, but she has not the strength and force that Eyre and Stanhope have; and I have seen her gown a character in a way to make your hair stand.

* * *

It's a shame that that ungrateful crowd of actors who had sat interested and amused all the evening, as well as the studious Gusher, who had been instructed, did not call out the author. It was far and away the best of Hypocrite, that short-lived scoundrel at Fourteenth street.

* * *

By the way, Mr. Gotthold, which was right about the longevity of that Hypocrite? The week it was born he said it had a long lease of life, and I said it would strangle on the nursing-bottle before it cut its milk-teeth.

* * *

If Forget-Me-Not and Zitka and other dark-plotting plays enjoy public favor and live, there's no earthly reason why Travers House shouldn't. It's a mistake to have all the action take place in a couple of uninteresting interiors. If a few scenic effects—realistic details—were thrown in, there'd be Travers House companies Nos. 1, 2, 3 on the road in no time to rout the London Lights and Harbor Lights and Wicked Worlds that now infest the land.

The company at Niblo's are all good. The men will never suffer for the fatal gift of beauty, but they are good actors; and in real life unlovely gentlemen get loved. So on the stage it's fair enough they should succeed as well. Of a certainty the attraction of a play is enhanced by seeing an Apollo of a man bag all the pretty women.

* * *

One of my earliest recollections is of a little meek-faced man, whose gentle eyes beamed through gold spectacles with an expression of good-will to all that would charm the birds off the bushes. Quiet of speech, mild of manner, one of the sweetest, kindliest spirits that ever blessed the earth by visiting it, belonged to Thomas H. Gallaudet, the founder of deaf-and-dumb institutions in the United States.

Contemporaneous with this gentleman there lived in the same city a man whose trade was amusing and (as Maria says) "benefacting" the children. That was "Peter Parley," whose family name was Goodrich. Both these men were constant visitors at my father's house, and as a precocious terror of three years I formed an intimacy that lasted as long as their lives.

Gallaudet compiled a spelling-book, but that is the only work for infants I can remember he put forth. Goodrich wrote a multitude of children's books that made him a wealthy man. But my memory is stored with lovely and loving reminiscences of Thomas Gallaudet, while of "Peter Parley" I only recollect he was fat and patronizing and said "Tut! tut! that's not proper" so often that I convulsed a Sunday-school by quoting it once.

The Superintendent had received a large donation (not from Goodrich, of the "Peter Parley" stories), and he orated, at some length, on the gift and the necessity of our keeping the books in good order. The Superintendent was pious but ungrammatical, and he said, holding up a volume in rags:

"What would Peter Parley say if he was to see them books dog-eared in that way?"

"Tut! tut! that's not proper," broke in my piping voice, and the teachers exploded.

* * *

I dreaded lessons, and hated his spelling-book. Dear old Gallaudet one day asked my forgiveness for having built it, and said when I was howling over a page: "If I had known how many tears it would cause you, little 'Meg,' perhaps I wouldn't have made it."

Then, of course, I comforted him, for he appeared to be perfectly prostrated by way of sympathetic grief. Your Gusher had a dreadful way of singing everything she read. Dr. Gallaudet spent long, patient hours with her in his lap, explaining the sense of a line that she ruined by jerky delivery. Whole volumes of instruction have vacated the premises; years of succeeding schooling are entirely forgotten, but clever little bits of information I got on Thomas Gallaudet's knee before I was half a dozen years old abide with me to-day. I get to thinking of him because in the city where he did so much good there is going to be a meeting of his family. Many, many years ago he went to rest after his unselfish labors, leaving some charming sons and daughters who were born of a deaf-and-dumb wife. Their children and their children will gather in Hartford next week, where the first deaf-and-dumb institute was built and superintended by my gentle old friend, and I send up the kindest recollections to add to the love-feast.

* * *

Children love stories. Thomas Gallaudet was full of anecdote. Though I was young I was no slouch of a kid, and the infant nonsense Mr. Goodrich prattled to me incensed me. Mr. Gallaudet was my confidant. I confided to him that I thought Goodrich was weak in his head and had never improved in his mind since he was the age of my brother there—two or three.

"He thinks you are a little girl, and converses with you as he would with other little girls," said my friend.

"He's the same darn fool talking to father;" and I can see his dear face as he tried not to laugh, but reprove me, for that juvenile profanity that lit up the domestic hearth in so cheerful a manner during my early years.

He told me one day how polite the French people were, and of an instance of their politeness. When he was in Paris, he said, a gentleman to whom he was introduced offered him all sorts of civilities.

"Take my carriage and horses and mansion while you are here," said the Frenchman with effusion. So when the unassuming little teacher had to go one day to a distant suburb, he bethought him of his overwhelming friend and sought him out, asking for the loan of his carriage and horses for the afternoon.

"Ah ciel! So unfortunate; the carriage was injured at the races; it is at the repairer's."

He was told a one-horse carriage would do as well.

"So unfortunate! Monsieur could not drive, and the carriage being disabled he had let the coachman go home."

Then the doctor said that if he would lend him a horse he would ride him.

"Alas! Not being an equstrian he had no saddle."

Mr. Gallaudet knew where he could borrow one; let him take the horse. The Frenchman burst out:

"Parbleu, Monsieur! I have no carriage; I have no horses; no drivers, no saddles. I only offered them out of politeness."

This I thought a magnificent story. It may please some young one now.

* * *

One of Dr. Gallaudet's sons is a well-known minister; another a well-known Wall street banker. A worthy progeny. The family gathering will receive good wishes from a million educated deaf-mutes through this broad land, when thankful thoughts will travel back to the flying fingers of their benefactor.

And one woman who can talk on the old-fashioned plan, and hear everything that's going, sends a friendly greeting to all belonging to that man of meekness and merit, Thomas Gallaudet—that's your GIDDY GUSHER.

P. S.—Isn't it awful how I get to calling every woman Maria or Jane. Here I went last week and called my friend, Mrs. Learock, "Jane," when she's Agnes.

Then I telegraphed my mother who sent me some indigestible cake: "Thanks awfully, Maria; but, stone your raisins." Her name isn't Maria, and she's mad and says I have no reverence or veneration. Whose fault is that? Who left 'em out? I ain't like Robert Stephenson; I ain't a self-made party, I won't have the responsibility. Speaking of reverence, did you hear the story of the young man lately returned from Yurrup very slangy and Britannic? He was asked at his pious father's table to return thanks, and said:

"Ah, there, Lord! Jolly spread. Suits to the ground. Thanks awfully." G. G.

Bernhardt Dissected.

"No," says one versed in analysis, "she is not an 'artist;' does not move in the philosophy of 'art;' but she has got the little brain-call upon the people. She attracts, she holds—she is a genius."

She certainly must have some extraordinary quality to be able to hold breathless for four long hours such a mixed body of people, not one in ten of whom understands a word she utters. And that, too, in possession of a face and form which are in utter defiance of all the laws of attractiveness ever conned over by man or woman.

"I do not know a thing about music," says another, "but I do know when anything pleases me."

"I like her," is the unanimous verdict of the mass of the people who go to the theatre to be pleased, not to criticise. The papers may discuss the "art" or "non-art" of it; critics may elevate their wise eyes and utter their wise theories; but the people make the popularity, and the people like Bernhardt—and little wonder! You cannot say why you like her. You only know that she is different from Mary Anderson, who makes you yawn, and Patti, who makes you mad when she comes on as poor simple Margherite clad in a robe of white satin, lace and jewels. Style, certainly, such as you may see on Fifth avenue; but not Margherite! Many greater artists than Bernhardt seem annoying and mechanical beside her. Her action is a spring from nature. It cannot be imitated. You cannot train a dog to move his body like a panther. It is not in him. It is in this woman's wonderful soul to act, and her body suits the work to the very tips of her fingers. Real or apparent unconsciousness of the audience and self is one of the simplest tokens of controlling power in an actor. Bernhardt does not seem to dream that there is an audience. She pays as little attention to it as you would to a waiter while lunching with a lover. She speaks with her back to it as often as her face, and adds ten per cent. more effect to her words in so doing. She neither strides, nor trudges, nor glides; she just walks! She never "fixes her limbs," points her toes, or poses her hands, or indulges in any of those troublesome distractions which so keenly disturb your mind in many a good play.

Bernhardt does not make up, apparently, one particle. Her face is as face-like and unmasked as yours now while listening to me. She does not perform one stage gesture. Nothing is done, seemingly, for grace or impression. All is done just as you or I would do it—you think. This may be the result of training, or it may not; but it is there. That is genius. Emma Abbott has this same germ in her singing, Ella Wheeler Wilcox in her writing, Robert G. Ingersoll in his oratory, and John McCullough had it in his acting. Bernhardt performs gestures within gestures—motions wholly unnecessary from a stage-trained point of view. For instance, in the discussion with the Emperor on his first accusation, she stretches out one snake-like arm over the back of the settee on which she is seated, and rises to her feet with a majesty, grace and effectiveness sufficient to satisfy the ideal of three ordinary actresses, when some little sting of thought causes her suddenly to make an added motion with her hand just like a serpent that is about to spring. So suggestive it is, so unlooked for, so just exactly the one point needed to suit the sentence she next utters, that insensibly you are thrilled, startled, attracted—and you do not know why. She pays no regard whatever to furniture, or the arrangement of herself thereon. Chairs, cushions, settees are simply means of assistance during the play of emotion.

Mercy, what a wicked, wicked play it is. What a wicked, wicked heroine? Without compromise of repentance, honor or remorse to detract from her exquisite savagery. It is a mercy it is written in French. The finesse of the linguistic stings is covered by foreign speech, and those to whom it is the mother tongue, being brought up to regard vice but as a dainty luxury, and its votaries beautiful flowers, only on the other side of the wall, cannot possibly feel the shock it causes to those by whom it is held to be a crime. It contains one moral, however, and that a powerful one: It shows the absolute impossibility of winning back a love which has been lost through treachery. That could not be done in Byzantium B. C. 532, and it cannot be done to-day. After all, it is all the same vexed problem of dressed or undressed art. As a work of intense dramatic art, and offering fitting opportunity to a Bernhardt, Theodora is an unrivalled success.

In regard to her dress, which is two-thirds of her fortune, it is not to that peculiar style of dress that Sarah Bernhardt is indebted for her charm. The dress is indebted to her. (She has simply done what the press is so constantly endeavoring to lead fashionable women to do—namely: to adapt, not adopt, fashion.)

Bernhardt makes a virtue of the necessities of her homeliness, and succeeds in concealing them. Her audience goes home and copies. Bah! What looks right on her looks wrong on others! She hangs on a sheet to cover a bone; an imitator pays $500 to copy the design, and looks straggling and ridiculous. Bernhardt throws herself entirely on the mercy of her clothes once she puts herself into them, and well do they repay her confidence; for there is no conceivable swing, twist, throw or turn of her body in which one is not fairly inspired by the artistic obedience of her draperies. And the strangest part of it all is that, absolutely reckless as she is of her positions, she never shows as much of an underskirt or slipper as an ordinary Miss Prim will while receiving her beau on the front veranda any one of these Summer evenings.

Creamy effects made up the simple effects in this play. In her disguise as the simple maiden a creamy-tinted, cashmerey tea-gown kind of goods, with a delicate spray, was laid in very narrow kilt plaits the entire length of the skirt. This skirt does not seem to be separate from the upper part, which is hung—no, no, not made—hung on a loose gathering-string around the neck, stopping at the hip-line—not waist—in the blouse or Fedora fashion now so extremely popular. The belt (?) is after the fashion of a tired housekeeper's apron-string, which has become loosened from its moorings and hangs, conveying a vague suggestion of planning an escape the very first opportunity. This constitutes the girdle which has driven the dressmakers almost frantic in their vain endeavors to make it conform to all sorts and styles of figure. This costume was replaced later by an unfigured "creamy," having a band of ornamentation around the bottom. This was made with precisely the same effect as the other, only the pinafore part was more "lacey."

A light wrap with Grecian border served as her concealment and protection in her low-born flights, and there is no sentiment of pleasure, fear, anger, love or courtesy that was not expressed by the "toss" of that right corner over the left shoulder, and the folds which left her, not a Galatea to be warmed into life, but a living, sentient somebody who made you tremble with the desire to tear it off and snatch her to your arms.

These two represent the "Bernhardt" of her costuming in Theodora. As Empress, of course, regal magnificence used every hue of gorgeous intention. A large cloak of great magnificence was added—green satin with huge medallions in gold—the train of which four pages carried and spread out like the tail of a peacock over her throne, with thrilling effect. This laid aside, the original pinafore effect was outlined in—colored glitter!

One noticeable effect I heard much commented upon: the pretty effect of her "back-neck," which, with its freedom from jewelry and hair drawn tightly up, was left to full view.

"Just like a baby's," an enthusiastic French spectator remarked. "She must this have acquired. It was five years ago; not so. I saw her then—much. No, certainly; it was not so then!"

Many expected a somersault of some kind on that sweltering June afternoon when she gave her last matinee at the Star Theatre. Nowhere, not even in Paris, they say, has she ever been known to keep her engagements so faithfully and play so conscientiously as in America. She is evidently desirous of securing the good-will of the States, no doubt playing the Winter-kiss-Spring-bonnet act, and Pa Sam's pocketbook will catch it next season just the same.

Bernhardt is under contract to fill a four years' engagement with her present managers; so doubtless she was but bidding us *au revoir* as she stepped gracefully on board the good steamship *City of Richmond* last Saturday en route for Queenstown, Ireland, through the emerald carpets of which she next proposes to wander and teach the histrionic snakes a coil or two.

FANNIE EDGAR THOMAS.

Origin of a Popular Phrase.

The increasing use of this interjection could have hardly escaped the attention of all observers of the signs of the times. The heathenish and outlandish allocution is addressed to an unknown entity entitled for the nonce "John Scott."

No doubt numerous philological sports are at this moment in earnest pursuit of the game, but so far it appears to be a still-hunt. If we could run back in time to the period between 1815 and 1830, when the author of Waverley was flourishing as the Wizard of the North and doing marvellous and ready-handed work with his novels, the use of his name might to a certain degree have been warranted to evoke the presence of a potent spirit.

Coming further down, something of a case might have been made out in behalf of a public character who, at the inception of the Civil War, carried on his shoulders the gorgeous epaulettes of the commanding general. Colossal of person, and, like the cardinal, a man of unbounded stomach, calling briskly for another bowl of soup before he took the field; but no one in these days conjured with his name. With all this preliminary it cannot be said that up to this day that the appellant, Scott, has been revealed in his identity.

We think we have been able to trace this great centurion to his habitat, which is no other than a mysterious and cavernous press-room in this city, that for a quarter of a century or more has been dominated by a powerful genius. This personage, demoniac or otherwise, has been omnipresent and all-potent in that quarter, always proving equal to the occasion, at one time shouldering one or more reams of paper, then mounting to the top-gallant of a press to put it to rights, or then flat on his face crawling beneath the running gear to adjust the underpinning, avoiding no emergency, but coming promptly up to the work like a man. The greatest achievement of this master spirit, which will bear the record, was the scaling the roof of a shed or outhouse overlooking the press-rooms of the London *Times*, with a field glass, commanding a view of its interior to get at secrets of the "Thunderer" which might be utilized in Gotham.

It must be said in behalf of this potentiality that he has always had a ready and helpful hand and will for any one who called him to the rescue when caught in a tight place.

Though like Jove or some other of the antique gods, perhaps Vulcan, he limps somewhat in his gait, he was ever alert and sprang promptly to meet the emergency. We are more pleased to trace the expression because it brings the *deus ex machina* out of a press-room and affiliates, as a sort of patron saint, the great guild of editors, newspapers and other broad sheets.

The press and its allies may well call on Great Scott to help them out on the telling of a story or punctuating a humorous incident, for it is the many-headed pressman, John Scott, 15 Spruce street, who has sent out so many millions upon millions of printed tokens and from time to time has handled enormous editions of all the popular weeklies, to say nothing of pamphlets, circulars, broadsides and what not, who has helped scores and scores of printers and publishers out of sudden exigencies, breakdowns and entanglements.

We would, however, to close, take the liberty of suggesting to the crowd of newspaper wags who halt or stagger in their attempts at jocosity, not to make too free use of the patronymic of this worthy we have introduced them to personally, and that they would give us now and then a good joke without claiming impartiality in a merely perfunctory manner for Great Scott.

NESTOR.

Gossip of the Town.

Esther Lyons will begin her season at Danville, Ky., on August 1, presenting The French Spy.

Manager R. E. J. Miles is in Cincinnati, where he will remain with his family until August 1.

The Tichborne Claimant is in town, and will shortly be seen as an attraction at Ye Olde London Streete.

Mr. and Mrs. George Richards (Maud Goodwin) will spend the Summer at South Oyster Bay, L. I.

Alfred Klein, who has made quite a hit in Jacquette, has signed with the Colonel McCaull company for next season.

The seventy young ladies comprising the chorus of the recent Pinafore at the Madison Square Garden presented Stage Director J. C. Scanlan with a silver-handled umbrella on the closing night.

The Casino roof-garden is being crowded nightly with the stay-at-homes and the out-of-town people, who seem never to tire of the opera. On Tuesday evening Fanny Rice succeeded Marie Jansen as Javotte for the Summer season.

H. S. Taylor is booking time for the spectacular melodrama, A Dark Secret; E. J. Henley's London company in Deacon Brodie, Joseph Arthur's Still Alarm company, Margaret Mather and Evangeline.

The 450th representation of Erminie will be celebrated at the Casino on Thursday evening, July 21. One of the novel features introduced on the occasion will be the singing of glees in the open-air roof garden.

F. E. Davis, who has been business manager of the Hardie-Von Leer company, has returned to town, and is now helping Manager Lowden to book for the Avenue Theatre, New Orleans. Mr. Davis is at liberty for next season.

Annie E. Davis, late of the Hardie-Von Leer company, is summering in Indianapolis. Miss Davis played Maud Percival, the adventuress, in A Brave Woman, with pronounced success.

Among the attractions which Harry Greenwall has booked for his Texas circuit are The Shadows of a Great City, Joseph Jefferson, Booth and Barrett, Mrs. D. P. Bowers, The White Slave, Abbott Opera company, Helen Dauvray, Thomas W. Keene, Louis James, Fred. Warde and James O'Neill.

Byron Douglas has thus far engaged for his Dominie's Daughter company: Henry Vandenhoff, Hardy Vernon, J. B. Everham, Edward McWade, Mrs. Mary Hill and Mrs. W. H. Daly. Mr. Douglas is negotiating with several well known people to complete the company. Lester Wallack expresses much satisfaction with Mr. Douglas' selections. D. D. Lloyd, the author, has greatly strengthened the play, especially in the comedy element. Mr. Douglas will open his season at the People's Theatre on August 29.

PROVINCIAL.

BOSTON.

George C. Boniface and Stella Boniface were at the Boston Theatre last week in The Streets of New York, and appeared to good advantage.

After Evangeline, the circus—no, I mean the benefit to Edward Everett Rice at the Hollis Street Theatre, and then a blank till August or September, when The Little Corsair will come with a little fire-air or two of its own and from other sources to please people.

Dreams was the Bijou Theatre attraction of the week. Fairly done. It is hard to fill Kruger's place though.

Ida Siddons appeared at the Howard.

Joseph J. Sullivan in The Black Thorn at the Windsor.

Kellar at the Boston Museum.

It is hard to say anything definitely or consecutively about the theatres. One goes out at the end of the first act to get a drink of ice-water and forgets to go back; and a conscientious fellow, don't you know, is afraid to write about what he is not familiar with. "Conscience doth make cowards of us all," you see.

Maida Craigen is playing scenes from Pygmalion and Galatea, Camille and other plays, and reading, with Boyd Putnam, in suburban towns.

Charles H. Thayer is at home at the Point of Pines again this year, and will make things enjoyable.

A daily paper says that "Edward E. Rice will pass the Summer at Beach Bluff." This is the first time I ever heard of Rice passing anything at a bluff.

Mr. and Mrs. H. C Barnabee are expected daily at the Atlantic House, Nantasket Beach, from St. Paul.

Theodore Thomas was registered at the Parker House last week.

Kate Ferry, the popular matron of the ladies' reception and cloak-room at the Hollis Street Theatre, has been made an honorary member of the Ladies' Association of the Robert E. Lee Camp of Confederate Veterans.

They say it is good luck to shower rice on a wedding party. It seems to be equally good luck to shower Rice on a burlesque show. That's all right, old man. Wait till cooler weather before you set 'em up.

T. J. Monroe, assistant treasurer at the Bijou Theatre, benefits on Friday evening. Hope he will be an unusually long time in counting up the receipts on the occasion.

The Brocolini Opera co. has been giving The Pirates of Penzance at Oakland Garden since Thursday, and giving it well. When Iolanthe is produced Florence Bate will appear in the title role.

Pat Miles, Young Ireland and E. H. McHugh do some neat and natural Irish business, especially in dancing. I saw them at Austin and Stone's last week.

The seventy-year-old trick elephant passed in his checks at the World's Museum last week. I would shed a tear over him, only the last time I was in there he took my handkerchief out of my coat pocket with his wheezy trunk. Of course Dr. Lothrop would have given me another one if I had mentioned it; but my chief hanker was not for a handkerchief. Now, of course, I shan't get it.

I had the pleasure, one day last week, of sitting at the dinner table at the Adams House with Mr. and Mrs. Bernstein (Vernona Jarbeau) and a merry party generally. Among the pleasant things said during the repast was when, in dishing out the peas, Miss Jarbeau neglected to pass any to her liege, when one of the company remarked it, upon which she said: "He says I never give him any peas. I expect he will apply for a divorce some day." And yet she is on the point of leaving burlesque for a higher order of stage work! So we go. Her new play, Starlight, by the way, is well in rehearsal; but you will know all about that, as she will be in New York before this letter is.

PHILADELPHIA.

The only noteworthy event of the past week was Bernhardt's production of Theodora at the Chestnut Street Opera House. The business was a surprise to every one. There were but two performances, but the house was full on each occasion, and the receipts were over $5,000. Of course prices were advanced, but rarely has such full value been returned for the investment. In writing Theodora, Sardou must have been guided by a sort of inspiration, for he could scarcely have selected a subject richer in dramatic possibilities. The theme, the treatment and the surroundings are certainly barbaric, and appeal but little to our sympathies; but there is about it all the fascination of the jungle and the blood-stained amphitheatre. I have often speculated concerning the transmigration of souls, and it seems possible that Theodora may even now exist in the flesh, and that in years to come the divine Sarah, having put off her puny garment of humanity, may take about her fiery spirit a beautiful and stalwart form and walk the earth a royal tiger. Mark Twain, in his "Innocents Abroad," speaks of one of his companions being able to look and speak like an inspired idiot, because "it came natural to him," and I do not think that Bernhardt could give a poor performance of Theodora without doing violence to her nature. Look for a moment at the repertoire of this great actress and you will discover that her greatest successes are made where she has to portray a wayward woman swayed by impulse and governed only by her passions. Let us pass lightly over the two first scenes of Theodora, not forgetting, however, to praise her comedy, and consider for a moment the first serious scene of the play—her loving interview with Andreas. Could anything be more winsome? Lives there mortal man who could resist such blandishments? But suddenly we hear the chorus of the conspirators and their threatenings against the Empress, and, crouching by her lover's knee, the lascivious purring ceases, we see the muscles tighten, and the cruel claws creep from their soft cushions, the breath comes with a hiss, while fear, hate and bloodthirstiness in turn dominate the breast. It was great acting, but it paled into insignificance compared with that which followed in the next act. Never in my experience have I witnessed so great an exhibition of blended feelings and passions, expressed by attitude, gesture and facial expression, as I beheld in that thrilling interview with Marcellus which culminates in her murderous stroke to save her lover. Then did we realize that we were in the presence of genius and swayed at its will. The audience breathed with difficulty; the tension tightened around each heart, and when, with a sudden and even unexpected spring, the bloody deed was done, the tension was removed and we all sprung back with a jarring recoil and found relief in noisy plaudits.

"With what do you mix your colors?" was asked of Sir Joshua Reynolds, and the famous painter replied, "With brains." And so Bernhardt in this act, with the pigments of her nature transformed and glorified by genius, painted a picture wonderful to contemplate and never to be forgotten. In the hippodrome scene she was somewhat disappointing, and in fact this feeling continued in a measure to the end. It was beyond human power to again lift an audience to so dizzy an altitude. Through all the subsequent scenes the emotions of the audience were like the fitful pulse of convalescence after the climax of fever has been passed. Yet, if we could have borne the strain, the final scene would have moved us almost equally with the one above mentioned. No one but Bernhardt could have so pleaded for love, none could have shown such mute agony, none could have conceived such an expression of grief, despair and impotent rage as was embodied in her frantic tearing of her hair and her final shriek.

The support was in the main excellent. Special commendation is due the Andreas of M. Gardier. M. Angelo is likewise entitled to praise for his careful performance of Marcellus. The Justinian of M. Decori was a personage of considerable imperial dignity, but failed to show that pusillanimity necessary to make a historical portrait. Taking the performance altogether, I am glad that I have seen it; but I have no desire to see it again; it will do to remember it as a disordered dream—thrilling, but feverish and unhealthful.

The attendance at Forepaugh's Casino is steadily increasing. Olivette was given last week in good style.

Pinafore will be the attraction this week, with Marie Rowe as Josephine, George Appleby as Ralph, and Emma Elsner as Buttercup.

Curci's Neapolitan Military Band met with so much favor at the Maennerchor Garden last week that the engagement has been extended.

At the Central Theatre May Adams' Burlesque co. gave a fairly good variety show and found satisfactory business. This week, Lilly Clay's Gaiety co.

Treasurer Jermon's benefit performance of The Romance of a Poor Young Man at the Chestnut Street Opera House was largely attended.

On the closing night of Bernhardt's performance, Manager J. Fred. Zimmerman, of the Chestnut Street Opera House, was called upon the stage and presented with a handsome bronze clock and mantel ornaments to match—a tribute from a number of his patrons.

John Sleeper Clarke, who is quietly sojourning with us, has proved that his patriotism has not been impaired by his long residence abroad by donating $500 to the citizens fund for the Fourth of July celebration. His contribution is by far the largest upon the list, and is highly appreciated.

ST. LOUIS.

The Cave people have put on their war-paint and are trying to strengthen their company. In the Chimes of Normandy last week the co. was only fairly successful. Miss Davenport made a pretty Serpolette. Miss Porteus was not equal to the part of Germaine. Joseph Armand sang Grenicheux sweetly, and George Shackford, as Henri, was pleasing. His grand aria, "Silent Heroes," was encored. Louise Searle joined the co. the latter part of the week. Pinafore this week. Merry War next.

At Schneider's the Errius and Young Opera co. drew large audiences last week. At the last moment they decided to put on their first success at the People's, Girofle-Girofle, and the co. were cast as in the first production. Grand Duchess this week.

The Paragon Elevated Garden will throw open its door this week, making the third Summer Theatre. The opening attraction will be the Consolidated Tyrolean Arbor Concert co. Their musical instruments are made of wood, and the manager claims that the organization can render difficult music. William Atkins will be proprietor of the Paragon, Yank Newell, manager. E. A. McCormick, treasurer, and Harry Newbold will have charge of the door.

The Battle of Chattanooga still continues to draw.

I. E. Fries, the theatrical collector, has a fine lithograph of the Actors' Monument in his show window.

CHICAGO.

Hot weather affected the attendance at the theatres somewhat, but the principal attractions did a paying business in spite of the drawback. The Daly Comedy co. in Nancy and Co. closed the third week of its engagement at Hooley's, and invariably sent the audience away in laughing good humor over the funny incidents of the play. This week Taming of the Shrew will be given, and as the Shakespearean comedy will be presented with the same cast as in New York, and all the scenery, etc., it is probably good for the remainder of the engagement.

The Palmer co. in Jim the Penman had only fair audiences at McVicker's, but those who went were well repaid by witnessing the admirable acting of this thoroughly trained organization. The same bill will be kept on this week, after which Salsta and Sinners will be put on, with J. H. Stoddard, Harry Edwards and Marie Burroughs in the cast.

The Arabian Nights continues the attraction *par excellence* for the general public, and the Opera House has been well filled during the week, the excessively hot nights reducing the attendance somewhat. The spectacle now runs smoothly, and the people, albeit not quite so good as was hoped they would be with practice, yet manage to make the burlesque go briskly. As for the scenic effects, they eclipse anything ever done in the country in the line of gorgeousness and brilliancy of coloring, and the ballet and general costuming, all designed by Captain Thompson, are incomparable for beauty. The management propose to change the features in the action every four weeks, so as to sustain the interest, and in two weeks several new faces will be seen in the cast, and some new novelties will be given among them Dawson and Reste, French dancers, recently arrived in this country, and a nautical ballet with a cutlass drill. Of the present cast it may be said that Lena Merville and Lillie Allison have the true burlesque instinct, and carry their parts well, especially Miss Merville, whose rollicking performance of Aladdin's companion is very good. Joey Sutherland, as Fol Dol, has not much to do, but does it well, her dancing being both unique and clever. Of the men John Gilbert is the best as the magician, but he is inclined to overact without being funny. Richard Carroll would easily be the most comical person in the cast as the policeman, but he isn't, because he makes the character idiotic instead of amusing. Louise Paullin as Aladdin does very little with the part, mainly because the author has not given her good lines; but her singing, what there is of it, is acceptable.

Edward Harrigan and his comedy co. appeared before excellent audiences at the Columbia in two of the famous Irish farces of the popular author-actor. Braham's music and the songs by members of the co. add a great deal to the enjoyment of the plays. This week Old Lavendar and Investigation. Lillian Lewis will occupy the boards at this house week of 26, appearing in Article 47 and kindred plays for the benefit of the Policeman's Benevolent Association of this city.

The Night Owls, burlesque and specialty co., did a thriving business at the People's, and will remain another week.

The Standard, after a brief closure, will reopen for a Summer season with a variety troupe, embracing John W. Kelly, Bob Emmett, Minnie Sartelle, Sanford and Williams and others. The afterpiece is entitled Adonis, another play on the successful Dixey burlesque.

Uncle Tom's Cabin did a very light business at the Grand. This week the Bijou Opera co. came from the Windsor, and will appear in Mme. Favart, and if business warrants it, the engagement will continue through the Summer.

The Casino will present, for the first time in this city, the burlesque on Jack Sheppard. Charles Reed will play Jonathan Wild and Bertie Crawford will appear for the first time in Chicago in the title role. Managers Herne and Daniels have spared no expense to put the piece on in proper shape.

At Grenier's Garden the Haverly Minstrels did a good business, and will remain another week.

Amy Gordon, the well-known singer, was prevented from going on the stage at the Exposition building a few nights ago, where she was singing the part of Galatea in the opera of that name, for the benefit of St. Joseph's Orphan Asylum, by some officious ladies who had charge of the performance, they alleging that Miss Gordon's dress was indecent. As the actress wore the dress prescribed for the part, and is not disposed to receive that sort of a reprimand, she promptly left the building.

Mr. Daly was asked to let his co. appear at the Exposition building for the benefit of the orphan asylum, but as this was impossible he sent his cheque for $50 instead.

Mattie Vickers, the popular soubrette, is at her home in this city resting for the Summer. The past season was the most prosperous she ever had.

Alice Hood, a pupil of the Chicago Dramatic Conservatory for two years past, and a most talented young lady, has been engaged by Augustin Daly for next season.

Sam V. Steele, a popular newspaper man, and for many years the dramatic and musical critic of the *Times* in this city, has written a capital song and chorus for the Queen's Jubilee celebration here. It is published by Professor George Stevens.

The Thomas Midsummer night concerts begin at the Exposition building July 2.

W. H. Holloway, representing George O. Morris and J. Z. Little, has been placed in charge of the Standard Theatre. The house will be controlled by the above firm next season.

CINCINNATI.

The Musketeers, which constituted the MacCollin Opera co.'s first performance last week at the Highland House, was fairly received, the features being MacCollin's low comedy work and Philip Branson and Francis Gaillard's handling of the leading roles. The latter's drunken act was one of the cleverest bits of the performance. The chorus is well drilled and strong in point of numbers, and the orchestra, under Watty Hyde's direction, is in keeping with the general excellence of the programme. The bill will be changed 22 by the substitution of The Mikado.

The Cincinnati Elks will attend the reunion at Detroit, leaving 23 over the Cincinnati, Hamilton and Dayton route.

W. S. (Smiley) Walker, the well known advance agent for Fanny Davenport during the past three years, has been seriously ill for several days, but is now reported convalescent.

There are letters here care *Enquirer* for following professionals: George C. Miln, Emily Rigl and Clara Morris.

Dan Rice, the veteran showman and clown, who has made this city his headquarters for the past two years, is now in Texas, where he has just married a well-to-do widow, a Mrs. M. C. Robinson, residing at Schulenburg in that State.

Some one has started a rumor to the effect that Aaron Stern, president of the local baseball club, has secured a local theatre for coming season. The rumor is clearly baseless, since, in addition to his baseball interests, the gentleman named has other investments which require his personal attention, and he represents the firm of which he is a member on the road some six or eight months each year in the capacity of commercial tourist.

Manager James E. Fennessy is in the city taking life just as easily as his disposition will allow. Jim will accompany the Elks to Detroit 23, and while in that vicinity will pay a brief visit to Mount Clemens, Mich., and renew some pleasant acquaintances.

Flem Poore, at one time identified with local journalism, but who is now leading juvenile in James O'Neill's Monte Cristo, is summering in this city.

Ed. Bloom, Harry Vance, James Collins, the Bowers (Conrad and William), and several of the members of the MacCollin Opera co. meet daily at Hawley's and discuss the dramatic situation.

Coney Island, under Manager Collin's excellent direction, is doing a land-office business. The resort is located on the Ohio River, some ten miles above Cincinnati, and steamers are run hourly between the two points. Concerts are given on Tuesday, Friday and Sunday evenings by the Cincinnati Orchestra, under Louis Ballenberg's direction.

Manager R. E. J. Miles is in the city, and will remain until August.

The Kernell Brothers, John and Harry, in their comedy, Two Fine Ducks, will follow Bound to Succeed at Harris' Museum, opening 26.

CLEVELAND.

Uncle John Ellsler's revival of the extravaganza, Aladdin, has made a genuine hit. The money has rolled into the Park coffers merrily all the week, and the artistic feature has of course been Mr. Ellsler's assumption of the dumb slave, Kazarac, which is a delightful bit of comedy and expressive pantomime of the old and good school. Mr. Ellsler relies on none of the mugging and contortion of the modern comedian to produce humorous effects, and yet his acting is always funny. Mr. Ellsler was to have retired from the cast 18, but such a protest went up that he has consented to play the part another week, when the spectacle will be taken to Pittsburg for two weeks. The best matinee of the season witnessed the piece Saturday. The ballet, scenery and acting are all first class. Next season Aladdin will go on the road. The Park is the only first-class house now open.

A complimentary benefit will be tendered Manning and Drew, popular attaches of the Cleveland theatre, next Tuesday night at that house. A good vaudeville programme is promised, and there are many volunteers.

Russell Brothers' comb. of variety talent is at Drew's Dime Museum this week, where business is always good. There are no new attractions in the curiosity and freak line.

The Grand Central Theatre has been permitted to ran a month longer on Manager St. Lorenz's promise to the Mayor to give a respectable performance. In July the house will be remodelled, and thereafter only first-class variety performances will be given. A theatre of the proposed kind should succeed in Cleveland.

The young actor, George R. Parks, who committed suicide in Boston, was a favorite here. When Held by the Enemy was played at the Opera House, Parks was in the cast, and was taken quite ill during the engagement and had to relinquish his part to another.

Stella Stuart, season before last a member of the German stock co., sailed for Germany last week. Miss Stuart will remain abroad

Will R. Wilson, of the New York *Sun*, formerly of the Cleveland press, has written a play called Among the Pines, which had its initial performance at Youngstown, O., last week. The drama is highly spoken of by the not very critical press of that town. Annie Ellsler, sister of Effie, who has been in retirement in this city for a time, has a small part in Aladdin.

Mme. Isadora Ruppaport, of London, is in the city. She is a soprano vocalist, and with her husband, a tenor of reputation on the other side, will soon give a concert here.

A Cleveland physician has written a play. It will be produced at the Opera House probably the last week in August for the benefit of the Huron Street Hospital. J. B. Curran, the veteran star, who is now conducting a school of elocution and dramatic art in this city, will have charge of the stage.

SAN FRANCISCO.

JUNE 14.

Harbor Lights, at the Alcazar, was the only attraction that had full houses last week. The houses were packed.

Mme. Janish is not a good Camille in English, and after three nights the play was withdrawn at the Bush, and Princess Andrea substituted to fair results only for remainder of the week.

Widow O'Brien now runs well at the Tivoli.

Held by the Enemy is a great artistic success, but financially it is not. The management gives outt hat the two weeks' receipts reach $12,000. The sum is not apportioned, and if the amount is correct, I should judge $7,500 for the first and $4,500 for the second week to be a safe estimate, as the main attendance is now confined to the upper part of the house, with a large general decrease in all parts. The Held by the Enemy season will be curtailed Monday in favor of Esmeralda, to make up the interim between now and the coming of Mrs. Langtry, 27.

It is a pity so excellent a work as Mr. Gillette's must be shelved in its third week, while Harbor Lights, a play with no greater merit, presented by a company which is not stronger, is withdrawn at the Alcazar to packed houses after running its full four weeks and the public crying for more.

Gus Williams was overwhelmed with attention at the Alcazar last night, when a packed house greeted him in Oh, What a Night!

And what a night it was, too, for the Alcazar—a gala night. Indeed it seems as though such nights are the rule at this pretty and popular place. Here is the cast:

Major Herman Pottgeiser	Gus Williams
Charles Gridley	Frank Mordaunt
Howard Laing	Frank Richardson
Henry Hobbs	Edwin Foy
Anatole	George H. Trader
Stevens	Frank Wyman
Celeste Vavasour	Helene Brooks
Angeline Gridley	Laura Mainhall
Betsy	Fanny Bowman

The season will run four weeks, with a change of bill each week, and all new to Friscan audiences.

Meantime the Alcazar co. will play the interior with Harbor Lights, and while they do Helen Mason will play Lisa in place of Annie Adams, who doubles the parts of Bridget and Mrs. Helstone that are now played by Eleanor Barry and Miss Mason. Another change will be that of Sam W. Keene, who plays Captain Nelson in place of Frank Mordaunt, who will be included in Gus Williams' support at the Alcazar, as will also Miss Barry.

The other opening last night occurred at the Bush Street Theatre, and was that of Daddy Nolan as presented by Dan Sully and his co. Following is the distribution:

Daddy Nolan	Daniel Sully
Frederick Richler	Max Arnold
Tom Nolan	Frank E. Jamison
Samuel Rosenthal	H. P. Keen
Jimmy Nolan	Master Malvey
Harvey Wheeler	Phil McFarland
John O'Neil	James Barnes
Sheriff	Charles Samuels
Mrs. Nolan	Mrs. Nelson Kneass
Lena Elsnler	Nellie Keen
Patty	M'lle Arzula
Katie	Little Alberta Keen

The attraction took very well and is likely to be a go at this cozy house, the clientele of which desire frequent change and plenty of fun, and Manager Hall endeavors to furnish it in excellent quality and quantity.

When Prof. Bartholomew opens at the California 20, with his trained horses, Manager Jay Rial will have Louis Jacobson as leader of the orchestra.

It is not improbable that Lizzie Vigoureax will become Lewis Morrison's leading lady for the rest of his season.

The Jersey Lily is not going to visit Los Angeles for fear of the small-pox. Evidently she is not afraid of a law-suit.

It is rumored we are to lose pretty Eleanor Barry—that she is to join a prominent Eastern star as juvenile lady for a season of thirty-five weeks, and will leave in a few days. It seems as though we are destined to have to give up all our pretty actresses—handsome Mabel Bert first and now Eleanor Barry. Who next?

We shall have Gus Williams four weeks at the Alcazar during which One of the Finest and Captain Mishler will be played.

Langtry opens June 27 in Lady of Lyons.

Charles Bowser was last here in the Bunch of Keys co.

Held by the Enemy celebrated its 300th performance last night.

The Great Pink Pearl will be produced in San Francisco if it makes a hit in New York.

Sam Thall left last Friday for Butte, Montana, to become one of John Maguire's business aids.

Poor Sheridan is dead! The following lines from the *Chronicle* give as full particulars as I have at present: "Captain H. G. Morse, of the steamer *Alameda*, brought the news yesterday of the death in Sydney, Australia, of William E. Sheridan, the well-known tragedian. Sheridan, since his arrival in Australia with his wife, known as Louise Davenport, had been in very poor health, and on the night of May 17, while sitting as a spectator in a Sydney theatre, he was stricken with a fainting fit from which he never recovered consciousness. At 3 A. M. on May 18 he died, and Mrs. Sheridan, who had been playing an engagement in Adelaide, arrived only two hours after his demise. W. E. Sheridan was forty-six years of age, and had served in the War of the Rebellion with honors, and was affiliated with the G. A. R. as a member of Post 13, of Boston. During his Australian tour the colonial public gave evident appreciation of his talents as an actor, and Captain Morse stated that Sheridan had won numerous friends in both Sydney and Melbourne. Prior to his leaving for Australia Sheridan had been for some time in a deplorable state of health, both in mind and body. Just before his departure he wrote the following lines in a friend's album, which were so indicative of his condition that their production may prove interesting:

"'Pray for me—pray, I entreat;
Pray, I command.' —*Louis XI.*

"'My last words in 'Frisco. Yours in remembrance of sojourn, sometimes pleasant, sometimes sad.

"'W. E. SHERIDAN.'

"'P. S.—This blue is thoroughly indicative of me.'

"The page used to write upon was of blue paper, which explains the closing sentence. Mrs. Sheridan will probably return to San Francisco by the *Mariposa*."

Joseph Krelling has two little boys—one, Billy, aged two, the other Joseph, Jr., one year old. The last time I saw them at home Billy was digging plaster out of a hole in the wall and Joe was eating it.

While Mrs. Langtry is playing at the Baldwin, Held by the Enemy goes traveling.

Manager Al. Hayman left for the East a week ago to-day.

Professor Bartholomew's venture will no doubt be successful, as it is his first appearance before a California audience.

Henry Miller will play Dave Hardy in Esmeralda for the first time.

Monday night Harbor Lights played in 'Frisco and will finish the week in Los Angeles.

The Tivoli management have secured Bella Thorne, late of the Duff co., for their production of The Chimes of Normandy.

Regarding the Crazy—Castleton—Patch—Gill incident, the *Examiner* has the following: "Mrs. Harry Phillips, who is known in the theatrical world as Kate Castleton, is much annoyed at the recent statement published in a New York paper, to the effect that a young man named George W. Gill had become insane in London, because of his passionate love for her. In conversation with a reporter in Oakland yesterday, the lady said:

"'I first met Mr. Gill at home in London, when I first began singing at the Cambridge Music Hall. His people were friends of my family, and he wrote my mother not more than four months ago, stating that he had seen me in Minnesota, and that his business might call him to the Pacific slope during the Summer. Since then I have not heard of him, and had no idea that he was in London, much less insane. Of course I liked him when we were children together, but I do not believe that he was ever so much in love with me as the newspaper reports would have people believe. The first I learned of the affair was from a copy of the New York *World*, which some friend sent me yesterday. It's a very stupid story and I don't believe it at all. Why, it is ten years since I saw him at all intimately, and in that time any young man has had time to be desperately smitten with two dozen women.'"

Friscan dives take the prize for their rules regulating the conduct of guests. At one of them is posted the following: "Visitors are requested not to spit on the barkeeper."

Charles Rossbach's Specialty co., From Ocean to Ocean, which started out from San Francisco a few weeks ago, suddenly succumbed last week at a small place in the southern part of the State called Goshen.

Mrs. Langtry need not be afraid of small-pox at Los Angeles as W. O. Wheeler Dan Sully's manager and E. G. Stone manager of Janish, both investigated the scare, and they are both satisfied that Los Angeles has been greatly misrepresented.

She will be produced at the Tivoli Opera House in a few weeks. The scenery is now being painted for it. The cast will include James Barrows as the Baboon, R. C. White as the Irishman and Ed. Stevens as the Englishman. It has not yet been decided as to who will play the title role.

Nick Long will be Modjeska's stage manager and Tully Marshall his assistant next season. The repertoire will include As You Like It, Measure for Measure and other Shakespearean plays.

A former resident of this city and Portland, Mrs. F. Stechhan, is in London studying for the stage, intending to make it a profession. By the death of a relative this lady has inherited a large estate.

It is said that E. J. Buckley, Jean Clara Walters, Charlotte Tittel and Nellie Buckley may head a co. for a tour of the interior.

Jay Rial's many friends will be pleased to see him at his old theatre once more.

At the beginning of the fourth act of Young Mrs. Winthrop at the California the other evening, Edith and Herbert are discovered. The orchestra leader held up a fine bouquet for Edith, which was unnoticed, as Edith was blind. There being no foolishness about him, he remarked: "Offer you dond't vant dot bokaise you better took it any vay. Oph you donat took it, you might vant it."

Joseph Krelling is seriously but not hopelessly ill. He sat up three hours Sunday.

Bob Woodward is $500 out on one of the Garden swings, which gave way and skinned a fellow's shin, for which he sues and obtains the judgment as stated.

The Lew Johnson Black Baby Boy Minstrel co. has been playing to splendid houses under Manager John Piper in Nevada. W. D. Lee, the advance man, goes to Victoria to arrange with the Canadian-Pacific for the Eastern tour.

It is said that Patti's first farewell appearance in this country took place in 1850. Patti has been faring well in this country ever since.

The Joseph Sisters have gone to visit relatives in Reno, Nevada.

Five of the Held by the Enemy co. here were in the cast of Esmeralda at the Madison Square Theatre.

Dan Morris-Sullivan's Mirror of Ireland has been meeting with good business in the interior.

Mrs. Langtry's business manager, Joseph Reynolds, is looking around for a handsome residence in our city for her ladyship, as she intends spending the Summer here.

Mr. Williams says in the *Post:* "Quite an excitement was caused at the conclusion of the exhibition of mesmerism by 'Professor' Carpenter at the Oakland Theatre Tuesday evening, when H. A. Luttrell, a young attorney, arose and denounced the performances of the Professor as fraudulent and deceptive, and declared that the subjects were hired to go through the demonstrations. Luttrell offered to put up twenty dollars, to be paid the Professor if he would mesmerize four gentlemen whom he would select from the audience. The mesmerist declined to accept the offer, and was met with derisive howls from the audience." The Professor opened at Metropolitan Temple here last night.

Manager Gilmore, of the Central, Philadelphia, joins The Devil's Auction at Denver, and will steer that organization to this city. He proposes to continue his journey to Australia.

It is said that Mr. Hayman has already signed a contract for a twenty weeks' tour of the Lyceum co. after the New York season.

Still they come. Modjeska arrived here Sunday en route for her Southern home. She occupied a box last night to see Held by the Enemy.

There is no doubt that Harrigan, who appears at the Bush next month, will take much of our good gold money back to New York.

Charles Bowser, our original Pittacus Green, arrived from the East yesterday.

Viola Allen is admired the most in her own dark hair as Rachel. She has discarded her blonde wig.

During Edwin Booth's late visit here a little hotel incident may not come amiss: The actor and his manager, Arthur Chase, were given seats at the table of Mrs. Grim, a leading society lady here. She has a beautiful sister, Miss Fannie, and a bright little son called Howard. Howard's Aunt Fannie was determined to get a look into Booth's eyes, which were so continuously downcast that it seemed a difficult matter to do. A dish of ham near the actor's plate offered an opportunity, whereupon Aunt Fannie remarked: "What delicious looking ham that is," and without comment Arthur Chase handed it across the table, to which Mr. Booth paid no attention; all of which so irritated his fair *vis-a-vis* that she contemptuously remarked, "pig!" Next morning, when the quintette had taken their seats and breakfast was passing without event, little Howard accomplished the feat in which Aunt Fannie had failed, by simply pointing across the table at the tragedian and saying, "Mama, is that the pig man what wouldn't pass Aunt Fannie the ham?" and Edwin Booth fairly yelled.

Next week the Oura Imperial Japanese Troupe, which has made such a great success at the Wigwam, will travel under a new management, that of Messrs. Bunners, McCrillis and Ellinghouse. After their season here they will tour the southern part of the State.

George Webster and W. A. Brady open their preliminary season in Hollister 20. The co. includes W. H. Thompson, J. W. McConnell, Charles Gray, John Mullery, Will Jackson, F. D. Summerfield, Trella Foltz, Laura Biggar and others. The repertoire will include The Pavements of Paris, After Dark, Streets of New York and other strong plays. The season is for two weeks. The regular season begins August 26.

We shall soon be claiming Henry Miller as our own—if he comes to us much oftener. He first visited us last Summer; then remained to play leading role with Cora Tanner in Alone in London; then came back with Clara Morris; stayed for Faust; now with Held by the Enemy, next in Humanity, and though its a long while—will no doubt return with the Lyceum co.

John Robb, managing Gus Williams, was delighted at the largeness and enthusiasm of his first audience last night at the Alcazar. Mr. Robb tells me that his lease of Pope's Theatre, St. Louis, is for twelve years; that his prices will range from ten cents to seventy-five cents; that he has booked Emma Abbott and other important attractions. He is a nice fellow. I wish him abundant success.

Charles C. Maubury came in quietly the other day, wearing a full beard and looking too thoroughly English for recognition.

Last Wednesday night Lessee George Wallenrod took a benefit at the Alcazar. Crowded house. After the first act of Harbor Lights Mr. Wallenrod was called for, and when he appeared was the recipient of several handsome floral pieces. Mr. Mordaunt, orator of the occasion, stepped forward and after a short speech presented Mr. W. with a beautiful silver wreath of laurel leaves, saying it was given him by his friends as a mark of their respect, affection and admiration.

The California Theatre was reopened one night last week for a charitable entertainment. The play was Young Mrs. Winthrop, with the following principals, who volunteered: Douglas Winthrop, E. J. Buckley; Ruth, Jean Clara Walters; Constance, Charlotte Tittel; Herbert, E. J. Holden, and Edith, Nellie Buckley. The event chronicled the first appearance upon the stage of Miss Buckley, who is the daughter of E. J. Buckley.

Manager Walter says the Orpheum will positively open 25. That his attractions will include some of the greatest European specialty artists and of this country. The co. arrives Wednesday, and consists of twenty-two musicians, an electric orchestra, Ouda, the Parisian man-fly and aerial artist; Mlle. the pigeon-charmer; Le Clair and Russell, comedians; Silva the innovator; Carlo, the lightning scenic and portrait oil-painter direct from Italy; the original Pnoites; the European grotesque acrobats and Mons. de Bar, the Parisian contortionist.

Ilma Di Murska will come here in concert next Fall under the management of our De Viro

Laura Clement, the original Germaine, when Chimes of Normandy was produced in London, will take the same part in that opera at the Tivoli.

Maude Granger and Mr. Germaine, Joseph and Mrs. Grismer, Mr. and Mrs. W. H. Thompson, and Charles C. Maubury were in attendance at the Gus Williams opening last night at the Alcazar.

The "road company" went on for the last Harbor Lights performance Sunday night at the Alcazar letter perfect, and were up in all the action and stage business. Money is likely to be plentiful in the Alcazar coffers.

Louise Dillon plays her old part of Nora in Esmeralda.

Jacob Gottlob, the irreproachable treasurer of the Bush Street Theatre, will have a benefit shortly.

Julius Cahn, a young Californian actor, who travelled with Edwin Booth one season, is visiting relatives here.

Viola Allen stays to play the leading part in Humanity, after the Langtry season.

Jennie Williams, another of our young Californians, and who supported Aimee in Mamzelle, will star in the play next season.

LOUISVILLE.

Frank Howard in Sam'l of Posen drew very good business to the Museum, notwithstanding the excessive heat. The play is familiar here and popular. Mr. Howard gives a fairly good representation of the wily Hebrew, and is supported by an unusually good co., in which are several well known people, notably Ems Lascelles—last here with Peck's Bad Boy co.—who does Rebecca remarkably well, and Charles Reeves, the Captain Deitrich of the Evangeline of long ago. Fans and ice water were in demand, but large audiences assembled and remained until the close of the performance watching Sammy's adventures with interest until the end.

At the Grand Central good business ruled. The bill extraordinary is no particular. This week an entire change.

The subscription to the Katie Strauss season of light opera is rapidly filling up. It is already an assured thing.

Prof. T. M. Hawes, of this city, a fine elocutionist, is in Cincinnati taking a course of Shakespearean readings under James E. Murdoch.

Will S. Hays is out with a new song, "Dem Good Ole Days." This prolific composer seems to have an inexhaustible source of inspiration.

The recently appointed district passenger agent of the L. and N. R. R., J. H. Milliken, is very popular with visiting professionals. He has an extensive acquaintance among show people.

Members of the Elks are in receipt of an invitation from Cincinnati Lodge to join in the pilgrimage to the reunion at Detroit 23. A number will probably go.

The Philharmonic Society Concert at Phœnix Hall Park 15 was a success. Professor Becker, formerly leader at Macauley's, is the director, and to him is due the point of perfection reached by the organization.

Ems Lascelle and Frederick Queen, of the Sam'l of Posen co., were quietly married during the engagement here, the event being the outcome of quite a romantic courtship. The happy couple are recipients of congratulations on all sides.

Henry Burck, Macauley's leader of orchestra, has abandoned the idea of a trip to Europe. Although a master of his instrument, the violin, he goes to Chicago to still further perfect himself, studying under his old instructor.

Last week's Louisville letter refers to "glick" Henry Hathaway, of the "Monroe" route, and now your correspondent has to hide himself. Henry does not know what "glick" means, but with characteristic suspicion infers some subtle reference is intended to that tabooed subject—his increasing baldness. This might have been forgiven; but the change of the musical Monow into prosaic "Monroe" is too much, and he now wishes to make of what he considers a youthful offender a subject for an early sepulchre.

Phil Goatcher, of New York, is hard at work upon a new drop-curtain for Macauley's. It will be an original design and in this artist's best style.

The *Post* publishes a story in connection with the recent Opera Festival concerning an incident of the American Opera co. season of the year previous. Helene Hastreiter, then with the co., claims Louisville as her birthplace, and an admirer suggested to Manager Locke that it would not be inappropriate for her to sing "Old Kentucky Home" at the close of one of the operas. The lady consented, but the high-and-mighty-sacredly-imbued-with-the-highest-idea Thomas would not have it, positively declining to play the accompaniment, notwithstanding the request was urged by the Governor of the State. It was a matter of no particular moment and partook somewhat of the nature of balderdash, but the incident is mentioned as illustrative of the man.

Selena Fetter is resting here at the home of her sister, who is the wife of the United States officer in charge of the Government works. In an interview with a *Courier-Journal* reporter, after saying she will be with Robson and Crane next season, she continues: "My progress has been slow, perhaps, but it has been sure, and I feel confidence whenever I take an advance step. It is very pleasant to me to know I have never received an ugly word from the press. The newspapers have universally treated me kindly, and it does seem that my path has been through a pleasant country." Miss Fetter is a lady of education and refinement, descended from one of the proudest families of this State. She was a playmate of Mary Anderson in early childhood, and is one of whom Louisville has occasion to feel equally as proud, although perhaps not in so extensive a way.

JERSEY CITY AND HOBOKEN.

The work of rebuilding the Academy is being pushed on vigorously. I shall shortly be able to give full details of the progress made and the results expected.

The Hill resorts are in full blast again.

HOBOKEN.

At Cronheim's a very fine variety comb., headed by Murphy and Kelly, drew fair business all last week. The entertainment was an excellent one and greatly pleased the audiences. Among the more prominent people were Howard and Fox, Baldwin and Daly, the Zulu Twins; Montie Collins, William McMahon, Natta, Henshaw and Ten Broeck, in Diamond Cut Diamond, and Lottie Elliott. This week, Wood, Beasley, Bryant and Sheppard, the four Musical Kings; Lillie Wood, Frank and Fannie Davis, Rene, Leslie and Collins, and Little Rosine. Notwithstanding the hot weather a large and enthusiastic audience greeted their opening night. This house gives probably the best variety show in the country. One side of the theatre entirely opens into the garden, thus rendering it pleasant in the Summer. Prof. Seeman with Electra and a large olio next week.

Jack Dempsey and his comb. of pugilists will appear in addition to the regular show at the Germania 28.

At Wareing's nothing was done past week except Stevens Institute commencement.

Kelly and Murphy and William McMahon join Hyde and Behman's comb. next season. They say they did a good business past season, but the I. C. law and an expensive co. caused them to close earlier than they intended.

Mr. Cronheim's annual benefit to the widows and orphans of the Hoboken Fire Department takes place July 14. Treasurer Schiller and Manager Hammond's benefit takes place June 23, and a great time is expected.

Billy Armstrong, the "phenomenal drummer" of the Germania orchestra, receives nightly applause for his solos on the xylophone and other instruments.

The Cas

rick and Son, of St. Louis, the architects, are giving it their personal supervision, and will have it completed by Oct. 1. It is to have a seating capacity of 1,000; will have the newest patent folding-chairs throughout; a commodious stage, with ten dressing-rooms, and will be equipped with all modern conveniences and appliances. The scenery is being painted by Noxon, Albert and Toomey. The house will be opened by Jennie Yeamans in Our Jennie early in October. Managers will do well to bear Fort Smith in mind. Its present population is 15,000, and its rapid growth and new railroad facilities will make it of increasing theatrical importance. As a night stand it can be made without loss of time from Springfield, Mo., Paris, Tenn., and Little Rock. Manager Park has booked some twenty attractions for next season, among them Joseph Jefferson, Fred. Warde, Sol Smith Russell, Salsbury Troubadours and Michael Strogoff.

CALIFORNIA.

LOS ANGELES.

Grand Opera House: Lewis Morrison played to fair business week of May 30 in A Celebrated Case, Galley Slave, Won at Last and Not Guilty. Dan'l Sully crowded the house at each performance week of 6 in Daddy Nolan and The Corner Grocery. He made a big hit here, while his co. gave him good support. Harbor Lights week of 13 and Held by the Enemy week 27. Samuel W. Keene, an old favorite here, will be with the Harbor Lights co.

SAN BERNARDINO.

Opera House (Plato, Lesher and Hyde, managers): Lewis Morrison appeared 10-11, presenting Galley Slave and A Celebrated Case to large houses. Mr. Morrison is supported by an excellent co. and gave entire satisfaction. Held by the Enemy July 4-5.

The sad news of the death of W. E. Sheridan reached here 12, and caused much sorrow among his personal friends, of whom he had many in this city.

I am assured by the management that Mrs. Langtry has been secured for some time in July.

SAN JOSÉ.

California Theatre (C. J. Martin, manager): Hoyt's Rag Baby co. with Frank Daniels as Old Sport played to a full house. The audience was delighted. The Pyke Opera co. with Jeannie Winston, Louise Manfred and Louis de Lange in the leading role, closed a week's engagement 10. Under the able management of Samuel Mott the co. has achieved merited success, and vacant seats have been the exception. The operas presented were The Queen's Lace Handkerchief, Oath of Love, Boccaccio, Prince Methusalem, Chimes of Normandy and Ruddygore. De Lange, as Gaspard, the miser, in the Chimes, showed an aptitude for intense acting scarcely equalled in this city.

OAKLAND.

Oakland Theatre (Bert Brothers, managers): Prof. Carpenter, the mesmerist, and light business last week. To-night (13) Janish in Princess Andrea. Violets tomorrow night. The rest of the week has been taken by the Vernon Dramatic co., which will present The Ticket-of-Leave Man.

COLORADO.

DENVER.

I detected little difference in the merit of the cast of the Rag Baby, which was at the Tabor the last three nights of week of 6, from that which presented the commotion a year or two ago. Perhaps it was better, with one exception, and that was Bessie Sanson's Venus. I didn't like her as well as Fanny Rice. The part isn't a colossal one anyway, and it takes a pretty clever woman to make anything of it. I'm satisfied that Frank Daniels cannot be excelled as Old Sport, and the managers will be obliged to exert themselves to find a successor who will get the business of the part down as fine. The houses were good - better than I expected. Last week the theatre was closed. Week of 20 Jeffrey Lewis in Forget-Me-Not and Clotilde. I hope the artiste will do a better business than on her last engagement. If I remember rightly she had Mary Anderson to follow her.

It remains to be seen whether the opera season, which was started at Music Hall Monday night by Adelaide Randall and co., is to reap a harvest for those concerned. The houses thus far aren't crowded by any means. The co., though small, is well made up. Miss Randall is comely and graceful and possesses a good voice. Her Raphael and Princess of Trebizonde, which is the bill for the week, is a vivacious and well-sung effort. The co. contains two capable comedians in Messrs. Tams and Peakes. 'Tis the intention to remain one week longer and give the chimes; then do some of the outside towns for a week, and return here for a stay.

The Trinidad correspondent of the *Republican* says that Jaffa's Opera House there is pronounced to be the most commodious in the West, with the exception of the houses at Denver and Leadville, and will accommodate 1,000 people. I don't vouch for the accuracy of the statement.

While at Colorado Springs Mrs. Langtry did the sights around Manitou.

'Tis said if Halligan can get a license he will put up a variety theatre on the corner of Seventeenth and Holliday streets. He used to run the place called California Hall, which was shut up by the authorities.

John Robinson's paper is up for a Fourth of July exhibition.

There should be more ventilation in Music Hall. The air is oppressively hot in there these nights.

To-morrow night (Saturday) the Spanish students open at the Rink. I don't know how long they will remain, but presume as long as it's profitable.

The Randall co. puts on The Mikado to-night. It may revive business.

I clipped this from Sunday's *Republican*: "The winding up of the financial affairs of the Langtry engagement in Denver was more dramatic than any incident in the fair Lily's acting during her performance at the Tabor. Manager McCourt asked Mrs. Langtry to pay $420 which Mr. Reynolds, who booked her for the Tabor, agreed that she should assume in a certain contingency. Mrs. Langtry wouldn't do it. She kicked. By a little diplomacy Manager McCourt outwitted her, and Mrs. Langtry now proposes to get even in the courts. It will be a novel experience for her to appear in court as plaintiff in a money-demand suit. The story which leads up to this culmination is not without interest. When Mr. McCourt was in New York, a month ago, Mr. Reynolds proposed that he book Langtry. He had no date that was satisfactory, except the first half of the week beginning June 6, the whole of which had been secured by The Rag Baby co. Manager McKee, of The Rag Baby, was willing to give up the first half of the week and play on the circuit if McCourt and Reynolds would guarantee him $1,000 business for the three nights. This was acceptable to both, but Reynolds prevailed upon Manager McCourt not to express in writing the agreement in the formal contract, for fear the Lily might raise a row about it. But he assured McCourt that it would be all right when the co. got to Denver. The verbal contract was satisfactory to McCourt. Thus matters stood until Reynolds arrived in Denver. When Manager McCourt learned that Reynolds did not intend to remain in the city through the engagement he causally called his attention to the verbal contract, the existence of which Reynolds at first denied, but afterwards admitted, saying that if McCourt held him to it Langtry would make him pay it out of his own pocket. But he promised to see that it was carried out. On the last night of the Langtry engagement Manager McCourt, not having heard from the Rag Baby co., and not knowing whether or not it was necessary to make good the guaranty, but believing that it would be to some extent necessary, asked Langtry's manager for permission to keep out $ 00 to pay the Langtry share of the gurranty in case it should be necessary to do so. The manager demurred, and when the case was stated to Langtry she demurred still harder. The co. went to Colorado Springs. The next morning Manager McCourt learned from Manager McKee that Rag Baby's business had been very bad, and that $858 was due him on the guaranty. McCourt at once telegraphed to Manager Nye, of the Colorado Springs Opera House, instructing him to deduct from the Langtry receipts $425 Nye did so. Then Langtry got mad and refused to accept a cent of her share of the night's receipts. The money was at once forwarded to Manager McCourt, who is ready at any time to give Langtry her share, but who insists that Langtry shall be held to the agreement made by the agent who booked her."

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): The Devil's Auction closed a five nights' engagement 11. Very poor business. Receipts first night $600; but dropped second night on account of an adverse criticism in the *Journal*. Said criticism was bitter to the extreme in condemnation, and was altogether an exaggeration.

CONNECTICUT.

BRIDGEPORT.

Wagner's Summer Theatre: New faces week of 13 were Weber and Field, Dolly Foster, John and Nellie Healy, Sheridan and Flynn, Smith and Way, Gallagher and West. First-class co. of comedians; business good all week.

DISTRICT OF COLUMBIA.

WASHINGTON.

Girofle-Girofla, with Letitia Fritch in the title role and Charles Campbell as Marasquin, drew fairly at Albaugh's last week. Belle Helene this and Nell Gwynne next week.

The second week of Nanon at the National was quite successful. This week, A Night in Venice. Next, The Mascotte.

The Boy Tramp to only moderate houses at Harris' last week. This week, Sam'l of Posen.

Alice Raymond, cornetist, is one of the new specialty artists at Kernan's.

The Grand Jury has recommended improvements in the way of additional exits at the various theatres of the city. They could be easily made during the Summer, thus insuring safety to the larger crowds which attend in the regular season.

The Capital, late "Dime," is declared unfit, in its present condition, for theatrical purposes. It has always been unsafe, and I hope that no one will be allowed to use it until it is entirely made over.

GEORGIA.

SAVANNAH.

Theatre (T. F. Johnson, manager): The opening of the Summer series of performances by the Ford Amateurs occurred 9 with Marble Heart and drew quite a flattering audience, which had every reason to feel satisfied with the rendition. It was creditable in every respect. Lawrence Hanley, T. F. McCabe and Clara Baker sustained the leading roles. Husband for an Hour was set for 16-17, but Home was substituted, with the quarrel scene from Julius Cæsar by McCabe, Hanley and Fleming. Performances are given every Thursday and Friday, and good audiences attend despite the hot weather. The Fords are now working on a paying basis, and contribute much toward the city's entertainment and charities. The ladies attend without hats, which, by the way, is a commendable innovation.

ILLINOIS.

STREATOR.

Plumb Opera House (J. E. Williams, manager): From the books of the management of this house, which your correspondent has been permitted to examine, it appears that the receipts for the past season for strictly one night stands averaged over $257 for each performance. Large increase over preceding years. It also appears that the spectacular drew by far the best, Black Crook, Lights o' London, Devil's Auction and Michael Strogoff playing to the capacity of the house, while such attractions as Margaret Mather, Joseph Murphy, Tin Soldier, etc., proved to be very successful. In order to accommodate all classes a few of the best week stands available were booked. A costly ventilating plant is now being added to the equipment, and before next season the house will have undergone a thorough overhauling in every respect.

ROCKFORD.

Lockwood and Flinn's Ten-cent Circus week of 13 to fine business.

INDIANA.

INDIANAPOLIS.

The closing week of the present season of Indianapolis theatricals began 13. The McIntyre and Heath co., with a number of specialists, was the attraction. The Brantfords, Lottie Forrest, Swift and Chase and McIntyre and Heath were all good. The Delanos, Jeppe and Fannie, and Frankie Jones, seem to have grown rusty and are not so good as last season. Ruby Lytton, a young ballad singer, made her first appearance and was appreciated. Miss Lytton is a young woman of quiet demeanor and ladylike actions, and these, combined with an unusually good voice, created a sensation as being above the plane of the variety stage. W. J. Mills, as a ventriloquist, is worn out, but his changes have never before been excelled or equalled. James Riley, though billed, did not appear. The house will now be closed until the week of July 11, when the Kernells in Two Gay Ducks will be here.

Andrew Waldron, manager for Jennie Calef, telegraphed last week for me to secure for him Anna Mortland and Anna Davis for the Summer and next season. Miss Mortland is engaged, but it is probable that Miss Davis will accept. She has just returned from a brief season with the Hardie-Von Leer Brave Woman co.

Lottie Forrest suffered the loss of her pocket-book containing several dollars and a gold ring given her on the occasion of her debut from the Capitol House 13.

Professor Morris, of dog-show fame, is in the city. The recent loss of several ponies by fire has caused a temporary inconvenience and he has removed all of the stock to his farm, and is there training more ponies. The Chicago engagement he was compelled to cancel after the fire, and he has been bothered with more than a barrel of telegrams from Chicago people wanting money for the advanced work. He reports that everybody has been paid and that he has arranged for a later date in Chicago.

The Mrs. W. H. Riley co. will be at English's all of next week, producing plays from a varied repertory. Most of her people are from this city. The breach between Mrs. Riley and her son, W. H. Riley, has never been closed. Each had a co. on the road and each wanted the other to change the name.

Duncan Ross, Orlofsky and Walsh were billed to give a broadsword combat at Athletic Park 15. Ross claimed that the engagement had been made by an agent and he knew nothing of it. The same date was booked for Cincinnati. President Bryce and Attorney Moores for the Athletic Club, went to Cincinnati and attached the receipts. Ross tried to bluff, but it did not work. He then walked off the grounds, and the Cincinnati management were compelled to refund all the admissions. A date was then made for this city Sept. 3, and a $100 forfeit was deposited with the *Enquirer*.

John E. Franklin is busy booking time for the Belle Gilbert co. His Summer headquarters are in Indianapolis.

Connerse D. Marsh, a former MIRROR correspondent, was in the city during the week. Come down from Chicago to recuperate.

In my last letter I erred in stating that Jennie Goldthwaite would appear at English's. She was with the W. H. Riley co., now out under the management of "Theo" Stark. By the similarity of names (Mrs. W. H. instead of W. H.) the mistake was made. Carrie Gage is with the Mather's co., and is an Indianapolis girl.

The Musee continues to draw crowds, and the figures are new and attractively arranged.

EVANSVILLE.

Ice Palace: The Hennessey Comedy co. disbanded in this city May 30, owing to Inter-State Law, and the house remained closed until 13, owing to some reason, being unable to obtain good companies at the prices reigning twenty-five and thirty-five cents. Mlle. Zitella and co. opened 13 and presented one of the best variety shows ever seen in this city.

The season here is practically closed. Manager Groves is booking many first-class cos. for next season.

IOWA.

DAVENPORT.

Burtis Opera House (A. C. Man and co., managers): Week of 13 Eunice Goodrich co. to fair houses at ten and twenty cents. Satisfied audiences.

IOWA CITY.

Arena; Andress Novelty Circus 13-15 drew immense crowds at cheap prices. The circus, which is above the average, deserved the patronage.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Roland Reed in Cheek 14. Owing to the warm weather the audience was but fair. His season closed here. Jeffreys Lewis appeared for the first time in this city 16, presenting Forget-Me-Not to fair business. Miss Lewis is a very fine actress, has excellent support and gave splendid satisfaction.

KANSAS.

WICHITA.

Garfield Opera House (Ennis and Young, managers): That Boy of Dan's by the local stock co., drew well week of 13.

Main Street Theatre (B. F. Nichols, manager): A new stock co. presented The Danites last week to paying business. I don't think McKee Rankin was consulted in the matter.

Zoological Museum: Robert Buck and co. are doing Lost in London to fair business. The zoological department is well stocked with birds, animals, etc., and is an interesting feature.

Wichita Museum: Professor Sanderson and his Marionettes occupied the parlor stage and in the auditorium Paul Pry is the attraction. Business fair.

Arena: Barrett's Circus was here 14 and gave excellent satisfaction to immense crowds. W. C. Coup's show is at Crawford's this week, 20.

TOPEKA.

There has been nothing of note in the theatrical line in some weeks. Managers Barron, of the Grand, and Crawford, of Crawford's, are in the East booking for coming season. Their theatres are closed and silence and the janitors hold supremacy.

Marshall's Military Band, one of the finest in the West, is keeping its lungs, separately and collectively muscular by tooting one night each week in the open air for fun. The band alternates between the Union Pacific Park in North Topeka and the Capitol grounds on the South side. People of vivid imaginations can thus fancy themselves at the seaside or any other favorite Summer resort, and can besides refresh themselves much more cheaply at the neighboring five-cent ice-cream palaces than if they were at the genuine Summer retreats.

MASSACHUSETTS.

SPRINGFIELD.

The Musee: After a moderately successful week's engagement, La Mascotte was replaced by Pinafore 18, which will in turn give way to Olivette 23-5. Carl Nau, Dan Packard and Annie Leaf receive several encores nightly. With an enlarged chorus and orchestra and a more liberal system of advertising, the season would prove much more profitable.

The net receipts of Pinafore by the Springfield Opera Club amounted to $983.13. This is the largest amount ever realized from any amateur performance here, and it will be used to establish a "Pinafore bed" in our coming new City Hospital.

Georgie Black is the latest addition to Manager Arnold's Opera co.

The Elks are pushing preparations for the reception of the Central lodge July 8. A "ladies social" and readings by A. P. Burbank are among the latest additions to the programme.

Messrs. Doran and Martin, who formerly managed F. E. Gleason the horse trainer, are quite indignant over his recent engagement with Arnold of this city. They claim their contract with him has not yet expired, and threaten to take legal measures against managers who make a booking.

The Orchestral Club, that furnishes music at Gilmore's, will begin its ninth Summer season at the Twin Mountain House, White Mountains, in July.

I should have stated in my brief review of the season, three weeks ago, that the largest receipts were drawn by Wilson Barrett on Thanksgiving Eve—$969 35; the smallest by Ten Nights in a Bar-Room—$57.90.

No one heard of George R. Parks' end end with more regret than did I. Twice last season I saw him, and both times there was an earnestness in his manner which had a peculiar effect upon me.

LYNN.

Music Hall (James F. Rock, manager): A local co. presented Trial by Jury 16 to a large audience. The opera was given for the benefit of the Episcopal Church and under direction of Henry Haldeman, of the Park Theatre, Boston.

It has just come to my notice that a number of cos. during the past season have secured dates at Music Hall and failed to put in an appearance. This custom is not confined to irresponsible or fly-by-night cos., as Manager Rock does not book that class. Joseph Jefferson is among the number, and others who, if not so popular as the great comedian, are among the first-class attractions.

Genial Fred. Mower and his wife (Lutie Page) have closed a very successful season with the Streets of New York co.

MILFORD.

Rockwell's People's Theatre opened under canvas in Fanchon at the Town House lot, 20. Remain one week with a new play each night.

FALL RIVER.

Arena: Barnum's Circus showed here 17 to the usual large business. The Silbons, who have been seen at the local theatre, are the principal feature, and I doubt if they have any superiors in their mid-air feats. The bicycle riding of the Stirk Family is excellent. Paul Boyton can only be seen by those in the reserved seats. Bareback riding appears to be going out of fashion with this circus. The performance as a whole is satisfactory. The absence of peanut and lemonade venders is a positive enjoyment.

The local theatre will struggle into life for a local co. 28, and after that will receive its annual cleaning. During the Summer a number of new sets of scenery will be painted, and the old retouched. If a new drop-curtain is not painted the old one will be brightened up. The dress circle will be re-upholstered, and very likely the orchestra. The latter is red plush. Boy ushers in uniform will be introduced the coming season.

LOWELL.

Musee: Last week there was an exceedingly good bill. The management have added two amateur nights with a prize of $2.50 in gold to the best feature of that part of the entertainment. New faces: R. B. Tyrrell, the Flynns, Frank Clayton, Dolan and McCarty and N. Sherwood Carr, who is the stage manager and a very clever comedian.

NORTHAMPTON.

Opera House (William H. Todd, manager): Ullie Akerstrom and co. have been playing to full houses during the week. Miss Akerstrom made many friends during her stay. They showed their appreciation by presenting her with beautiful baskets of flowers every evening.

MICHIGAN.

JACKSON.

Sells Brothers' Circus 13 drew large crowds at two performances.

OWOSSO.

Salisbury's Opera House (F. Ed. Kohler, manager): Forepaugh's Circus 9. Large crowd. Street parade gorgeous. Estimated that 12,000 people were in attendance at the afternoon performance alone.

The Tavernier Dramatic co. billed here for the week opened 13 in My Partner to a half-filled house. Performance fair.

MANISTEE.

Scandinavian Opera House (John Hellavig, manager): It will be noticed from the above that the house is sailing under a new skipper. Francis Labadie 13-14 to moderate business. The co., although weak in numbers, has some good people.

Palace Theatre has no new arrivals to announce, but the old people are doing some good work.

GRAND RAPIDS.

Redmond's Grand (Le Grand Pierce, manager). Prof. Kennedy, the mesmerist, has appeared to very small business, owing to excessively hot weather. Star Theatre co. week 20.

Powers' is closed for the season, and will probably be refitted before August 1, when the regular season opens.

Smith's did a fair business last week.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Week of 13, the weather was exceedingly hot and sultry—a scorcher, up in the nineties—yet the new opera, Alidor, has drawn splendid houses throughout a perfect gala week. The first production of Signor Jannotta's new lyric drew largest and most brilliant. The ever welcome favorites of the old Boston Ideal Opera co. Marie Stone, Agnes Huntington, Tom Karl, W. H. MacDonald and Conductor Studley. The music is brilliant and very pleasing, and in many passages simply grand. The orchestration is great, and was most admirably rendered under Conductor Studley's direction by an orchestra of picked musicians numbering thirty-five. The chorus, sixty in number and of our best vocal talent, did praiseworthy work. The May-pole dance by some thirty gaily costumed children, under the direction of Prof. R. H. Evans, was a very beautiful and taking feature. The costumes were rich and tasty, the performance smooth and very commendable in all respects. The principals were greeted with enthusiastic applause and frequent encores. The audience, in their enthusiasm, tossed them beautiful floral offerings in great profusion. I never saw a more enthusiastic and better pleased audience. Before the last act there was a spontaneous call for the composer. Signor Jannotta, who was led before the curtain by Marie Stone, Agnes Huntington, Tom Karl and W. H. MacDonald. He presented with a basket of flowers and cheer upon cheer, arose Signor Jannotta, responded, in a neat little speech of thanks. The opera proved a great success. This week closes a most prosperous and eventful season of ten months' duration.

Exposition Building: The famous Jubilee Singers from Fisk University Nashville, 16-18. These sweet singers gave a very enjoyable entertainment to fair houses.

Mme. Rivo-King gave a very enjoyable piano recital 13, at the music rooms of Peterson and Blackie, to a select audience.

Mme. Rivo-King and Mr. and Mrs. Henry Barnabee occupied a box, greatly enjoying the first production of Alidor.

MISSOURI.

KANSAS CITY.

The Summer Opera season opened auspiciously at Music Hall, 14, with Merry War. Manager Thomas smiled a smile that was childlike and bland when he counted the box-office receipts, and the capacity of this cosy and cool retreat was crowded to its fullest capacity, and, too, people were turned away.

There are always mistakes at the first appearance of operas, but the co. did exceedingly well they having had only one week's rehearsal. The rehearsals have been constant, the chorus being especially well drilled. The principals are vastly superior to the ones here last season. Ida Mulle is an excellent singer and a capital actress. Mabel Hass has a beautiful voice, and she will have an opportunity to display it during the season. She made a distinct hit as Violetta. Emma B. Baker has a very pleasing voice. George Broderick is a great favorite, and sang Colonel Von Schulin. Harry Rattenbury's handsome presence and agreeable voice will be an element of strength. He sang the role of General Umberte Spinola. Maurice Hageman and Edward Temple are the comedians, and will keep up their end of the season's work. There were many interpolations opening night, and the principals had a chance to display their vocal abilities. The opening was voted a success, and Music Hall has been crowded all week. Iolanthe is in rehearsal.

The Warder Grand: In the front window of a Main street business house the picture of the new Warder Grand Opera House is displayed. The promoters of the enterprise are confident that the house will be completed and open on Oct. 15. The foundations will be completed inside the next two weeks, when the brick work will be begun, and its walls will from that time go up very rapidly. Mr. Frank Hamilton, one of the managers, said a few days ago: "We are all but certain to open on Oct. 15, but for fear we will be disappointed nothing has yet been booked earlier than the first of November. Among the managers who will show at the Warder next season are Messrs. Joseph Brooks, J. M. Hill, Kiralfy Brothers, A. M. Palmer, J. W. Collier, Hayden, Dickson and Roberts and Mr. Abbey.

"You can rest assured," continued Mr. Hamilton, "that under such managers nothing but first-class attractions will show at the Warder. In order to offer theatre-goers an opportunity to do away with the nuisance of being compelled to stand in line for hours at a time when big attractions are here, 100 coupon books will be sold, each one containing 200 tickets. These books will be sold for $200, or at the rate of $1 per coupon, entitling the holder to 200 admissions. The tickets will be good for all attractions no matter what the price may be for the particular attraction. Negotiations are now in progress with Tony Faust, of St. Louis, and he will likely take charge of the restaurant and hotel part of the Warder block."

Museum: The Bells was put on last week and Patience is in the lecture hall. Good houses throughout.

A. Judah, associate manager of the Ninth Street Theatre, accompanied by his wife and daughter, left last Saturday night for a tour of the Northern Summer resorts.

HANNIBAL.

Park Opera House (J. B. Price, manager): A. R. Wilber's Comedy co. began a week's engagement at panic prices 13, giving the following plays to packed houses: Galley Slave, Called Back, Shadows of a Home, Streets of New York, Miss Moulton, Fanchon and Banker's Daughter.

Sells Brothers' Circus comes 24.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Roland Reed return 13, in Hamburg, packed the house, being the first annual benefit of Omaha Lodge of Elks. A handsome addition to the treasury was realized. Harrigan's Park Theatre co July 1-9.

The Countess Bosenta will Summer in Omaha, having secured a cottage near her son's, Ralph Modjeska.

The Exposition building is being remodelled into a reception hall and theatre. The latter is to seat 2,500.

Madame Janish closes July 4-5.

PLATTSMOUTH.

Waterman Opera House: Roland Reed made his first appearance here 11, presenting Humbug. Taking into consideration an all day rain, the house was of goodly size. Plattsmouth is having a boom, and its population is increasing fast. At present it is over 8,000.

NEW HAMPSHIRE.

PORTSMOUTH.

Music Hall (J. O. Ayers, manager): The Mikado was presented 14-15 by local amateurs. The stage setting was handsome and the costumes, obtained in Boston, were rich. Special mention is due the efforts of Miss Hayes as Katisha and Mr. Elwell as Ko-Ko. The rest of the characters were well sustained, notably Mr. Hutchinson's Nanki-Poo. The chorus consisted of about fifty voices. The management of the entire affair, including the direction and arrangement of the music, was in the hands of H. N. La Brie, formerly musical director of the Atkinson Aphrodite co. Good houses at both performances. The following was the cast: Yum-Yum, Mrs. J. J. Berry; Pitti-Sing, Mamie Montgomery; Peep-Bo, Fanny Carpenter; Mikado, J. A. Cassidy; Nanki-Poo, George H. Hutchinson; Ko-Ko, N. W. Elwell, Poo-Bah, C. W. Gray; Pish-Tush, T. F. Flanagan.

NEW JERSEY.

PATERSON.

Opera House (H. C. Stone, manager): The Pirates of Penzance, with local talent, assisted by Samuel Lockwood, of the Templeton Opera co. for the benefit of one our hospitals 16-18, to good business. Fitzgerald's Who Owns the Trunk co. booked for 25.

Phillion's Little Coney Island: Fair houses last week to see Harry Cotton and Abbie Pierce in Truth—or in other words Wages of Sin. This week, Balabrega, magician.

Items: Paterson Lodge, No. 60, B. P. O. E., play a game of ball 23 with the Newark Lodge.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): On Monday and Tuesday of last week the house was occupied by local G. A. R. entertainments, and on Wednesday and Thursday by repetitions of the Pirates by local amateurs. The Carleton Opera co. came for the remainder of the week, singing Nanon on Friday night and at the Saturday matinee, and The Merry War on Saturday evening. Mr. Carleton was suffering greatly with a rheumatic ankle on Friday night, and it was under excruciating pain that he went through with his part. Towards the last he was hardly able to walk across the stage. It did not seem to affect his singing, however, and the reception accorded him was most hearty. The rest of the co. although showing the wear and tear of the long season did admirable work, the chorus especially. Mr. Carleton was too lame to appear either at the matinee or Saturday night performances, and his parts were very acceptably sung by Jay Taylor. The co. closed the season here after a tour of nine months, and went direct to New York. Mr. Carleton was suffering such intense pain that he denied himself to all newspaper men and declined to be interviewed on the results of the closing season, or his plant for next. House closed this week.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The past week Florence Bindley appeared in A Heroine in Rags and attracted good-sized houses. Miss Bindley is an unusually bright and clever little lady, and in her songs, dances and instrumental specialties was warmly applauded; but in the character of Gabrielle she struggled with a role far beyond her capacity. Conceding her ability, it is inconsistent with good taste and judgment to force her to attempt a role that tends to make the lines nonsensical, and the sooner a play is procured that will suit Miss Bindley's decided talent the better satisfaction she will give her hosts of friends. This week Topack, Steele, Harrington and Johnson's comb, next, U. T. C.

Grand Opera House (P. H. Lehnen, manager): The Carleton Opera troupe played to fine business 13-14, appearing in Nanon and The Merry War. House closed this week.

BUFFALO.

The regular season at the Academy of Music was wound up in a fitting manner by three nights of the National Opera co. last week. Lohengrin was promised for the opening night, but The Flying Dutchman was substituted, Lakme and Coppelia being the other bills. There was a great deal of financial trouble about the engagement—money to be advanced for the co. to reach here and a trying time about funds for the orchestra the opening night. The Buffalo Musical Association, under whose auspices the co. appeared, were equal to such emergencies and carried the engagement through. Though the audiences were very large, the parquette and chairs being all sold, there was probably no money made by any one. Just about an even thing all round. The whole concern is a little large for its age.

At the Court Street Theatre Michael Strogoff kept up a good Summer business last week. T. J. Farron's Soap Bubble is the attraction this week.

SENECA FALLS.

This town now boasts of two of the handsomest theatres in this part of the State—Daniel's Opera House in the town and the theatre at Cayuga Lake Park, a Summer resort two miles out of town. The former is owned by Milton G. Hoag, and has every convenience that can be had for the running of a first-class theatre. The Cayuga Lake Park Theatre is also a very fine place, built only for Summer performances by the well-known railway builders, the Haines Brothers. A. G. Haines, the youngest of this family, is superintendent of both the Park and the Seneca Falls and Cayuga Lake Railroad which runs in connection with this resort.

James H. Alliger is the manager of the theatre. He also drew the plans of the building and designed the decorations of the interior. He has a strong co., consisting of Marion Heath, Fanny McCollough, Miss Nellie Tannehill, Victoria Cameron, Bert Coote, E. N. Ireton, J. B. Hollis, James Allen and W. H. Whedon. The bill the past week has been the farces of To Oblige Benson and the Quiet Family. All the co. are prime favorites and receive much social attention.

The Opera Club, a local organization, is rehearsing Fantine, to be produced 29 30. Mamie Siegfried, a native of this place and for several seasons a member of the Boston Ideal Opera co., is directing it. Miss Siegfried is a petite blond with snapping black eyes and a voice of wonderful range and power. She is a favorite, and will no doubt draw a large house.

MALONE.

Howard Opera House (Ferguson and Merritt, managers): The season just closed at this house has been one of the most successful, both financially and in the engagement of first-class attractions and artists, of any under its present management. The managers have worked hard to give the people the best, and are to be congratulated upon their success. That their efforts have been appreciated by the amusement-loving public is clearly proved by the large houses they have drawn, which, with two or three exceptions, have been the largest in years past. The following are some of the leading attractions that have played engagements the past season: Mme. Minnie Hauk, Clara Louise Kellogg, Herr Andre's Alpine Choir and Tyrolese co., Prof. Bristol's Equescurriculum, Gardiner's Zozo, Moore and Vivian, Mabel Stanton, Atkinson's Bad Boy co., John Thompson, A. F. Miaco's H. D. co., Nugent and Gleason's Metropolitans and Harrigan's Tourists. The house will be closed for a few weeks, during which needed improvements will be made and new scenery added.

Malone Opera House (M. V. Chessbro and Son, managers): This house has also played a number of first-class attractions during the past season, among the number being Frank Jones in Si Perkins, Hi Henry's Minstrels, the Romany Rye co., the Meyer-Thorne Dramatic co. and others. Prof. Taylor, illusionist, played a three-nights' engagement, commencing the 17. The professor is one of the best in his line and gave a first-class entertainment in every respect, but drew light houses.

WATERTOWN.

City Opera House (E. M. Gates, manager): C. R. Gardiner's Zozo co. with George H. Adams as leading attraction, played to average business 17-18, including Saturday matinee. Although the co. is somewhat reduced in numbers for the Summer season, they succeed in giving an excellent performance, which was heartily appreciated and repeatedly encored. Mr. Adams' specialties caught the house, while Mr. James or Cupid made a decided hit. Misses Hanlon, Bayard and Harrison are also entitled to special notice. The rest of the co. is good and the scenery the finest seen here this season.

Leon Lempert, the well-known scenic artist of Rochester, was in the city Friday. Mr. Lempert is at present occupied in repainting scenery and generally overhauling the Academy of Music, Oswego.

The repairs on our Opera House Manager Gates has decided to put off for another year, when the whole house will have a new dress throughout.

Your correspondent had the pleasure of meeting the genial Charles Stow of the Barnum show, who spent Sunday in the city. The "Greatest on Earth" will visit us August 24.

LOCKPORT.

Doris' Circus made a fine street display 18, and had good business afternoon and evening.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): The Phoss McAllister co. appeared week of 13 to crowded house, Harry Driscolle, a Binghamton actor, assisting in the productions.

UTICA.

Opera House (H. E. Day, manager): Cantata of Esther (home talent) 15; large audience; success. Children's Mikado 17, with Saturday matinee; entertainments largely attended; general satisfaction. This closes the house for the season.

Arena: Miller, Stowe and Freeman's Circus 16-18; good business; first-class show for the money.

BROOKLYN, E. D.

True Irish Hearts, probably an Irish drama, opened for a week 20, to a full house, at the Grand Theatre.

Phillips' Pavilion is drawing very good houses. The Star Specialty co. opened Monday, 20, to a large audience.

NORTH CAROLINA.

DURHAM.

Stokes Hall (J. T. Mallory, manager): Mayer Thorne co. on 13-15 to crowded houses. The co. is a good one.

OHIO.

COLUMBUS.

Theatrical news is truly scarce. Professor O. R. Gleason, the horse-tamer, opens a week's engagement at the Park 20. The arrivals at Eichenlaub's this week are the Ryans (Tony and Minnie), Ada Devere, Gallagher and Reynolds, Electric Three and Cora Richie. This place is doing a big business.

Sam Dessauer announces an operatic festival and children's carnival for week of July 4 at the Metropolitan. The Hollywood Opera co., assisted by five hundred school children, will be on the bill of fare.

George B. Okey's spectacle, The Siege of Troy, is almost completed, and will probably open here early in July. It is said to be finer even than the Fall of Babylon.

The new cyclorama building is about ready for the roof. The first picture shown will be the Battle of Gettysburg.

George A. Backus is home for his Summer rest after a successful season.

George W. Little, stage manager of Eichenlaub's, was married last week to Lizzie Harther. Many happy days.

DAYTON.

The Grand (Reist and Dickson, managers): Prof. O. R. Gleason, the horse tamer, all week. His entertainments are very instructive and amusing as well, and drew large audiences. The beauty of the exhibition is that all the horses used are "local" runaways, dashbreakers, kickers, etc. The most vicious and wild horse is tamed in the presence of the audience in less than ten minutes.

Memorial Hall: The Home co. presented Our Boarding House 14 to good business. A crowded house attended the production of Eustache; or, The Mountain Courier. Eleanor Carey was cast for Louise, but being taken suddenly ill, the part was very well played by Grace Paven, considering the time to study same. She received several well-earned curtain-calls, as did W. A. Whitecar as Eustache. Will. Lackaye gave a splendid piece of character acting as Dalbois—in fact, he does this whenever he is on the bill. Wash Melville kept the audience in a continuous uproar as Marcel. He has evidently become a great favorite, but will have quite a task to surmount the barrier of popularity that Johnny Ward built during the six years he was comedian at this theatre. Walter Fessler as Alphonse Lambert, and Charles Kent as Mons. Poncelet, assumed their respective parts as the author certainly intended them. The play was beautifully staged, several of the sets being greeted with applause.

W. T. Melville, comedian at The Home, Sundayed in Cincinnati, with relatives.

Several of The Criterion Opera co. will shortly join the Dayton Lodge of Elks.

Four members of last season's Home co. are now in Youngstown (O.): Henrietta Crosman, Helen Windsor, D. H. Wilson and jolly John F. Warde. All have many friends here and at The Home.

The Elks start for Detroit 24 to attend the long-looked for reunion. A jollier set than the Ohio B. P. O. E. would be difficult to locate.

The Criterion Opera co. has arrived and will begin a six weeks' engagement at the Grand 27. The co. includes the following prominent opera people: Lucille Meredith, Tillie McHenry, Clara Thropp, Lillian Schobert, Daisy Oakley, Kitty Saville, Ida Burrows, Milton Aborn, Ed. S. McCuen, Mack Charles, John Read, Roger Harding, George H. Mitchell, Hugh Chatham, E. S. Lambaugh, Clem. Herchelrhode and a chorus of twenty voices. Prof. Max Horter will be musical director.

TOLEDO.

The Wilbur Opera co. successfully opened its ten weeks' engagement at Presque Isle 15, the large pavilion being packed. The co. are very much pleased with their Summer quarters. The house is a fine one to sing in, and the audience appreciative. The Mikado has been given every afternoon, and a better presentation of this popular opera has never been seen here. The Two Vagabonds (Erminie) is the evening bill, and is a regular little gem. Those two very popular people, Susie Kirwin and J. M. Conly, still remain with the co.

BELLAIRE.

Elysian Opera House (Scott and Lashelle, managers): Two small audiences saw Arthur Love and his co. in The Hoosier Doctor 16-17. Play good, also support; but weather was too warm.

The Chestnut Minstrels will make a short tour through the Ohio Valley, under the management of Isaac Luchs.

There is some talk of a new opera house being built here.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): The Sedley Brown Summer co. gave us the standard comedy, London Assurance, 17. Know of no other character in which Henrietta Crosman has appeared that is so admirably suited to her capabilities as Lady Gay Spanker. If she will devote her unmistakable ability to the portrayal of this particular line of comedy and its ilk, the dashing, brilliant women of Sheridan, Goldsmith, Knowles and Boucicault, avoiding all futile attempts at pathos, I predict for her that generous tribute which is due to beauty going hand in hand with properly directed talent. She appears 25 in a new role, Margaret Meadows, created for her by Sedley Brown, in his drama, Shadow on the Hearth.

Katie Bensberg sang in

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The Mirror at Summer Resorts.

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TO NEWSDEALERS AND OTHERS.

Should there be any difficulty in obtaining THE MIRROR *at any of the Summer resorts, the publishers will deem it a particular favor to be informed of the fact. Steps will immediately be taken to supply dealers in such places.*

The Lord Mayor's Reception.

At last the votaries of the stage are beginning to enjoy the outward esteem and social recognition to which they have been justly entitled all along, but from which they have been unjustly debarred. One by one the ancient barriers are being broken down, the veil of ignorant prejudice is lifting, and in the bright light of a liberal era the players are mingling as they ought on an equal plane with the notabilities of the other arts and professions.

A remarkable exemplification of the revulsion of public feeling in respect to the social side of histrionic life is had in the dinner given last week in the Mansion House by the Lord Mayor of London to the ladies and gentlemen of the dramatic profession. So great a concourse of genius, wit and beauty has rarely, if ever, been witnessed. The vigor and the loveliness of the English theatre graced the banquet board of the civic ruler of the old world's great Metropolis. Among the five-hundred stage people bidden to the feast there were many brave men and fair women belonging to the American stage.

The Lord Mayor welcomed his guests graciously. He truly said that the entertainment was an acknowledgment of the great debt of gratitude the people of London owed to the artists that had so long interested, taught and amused them. He was grateful for the opportunity to testify officially to the general regard for those that had done so much to evoke the best feelings of the community. In responding to the principal toast, Henry Irving gracefully dwelt upon the unprecedented circumstances of the gathering, and humorously referred to the time when the meetings of the officers of the Corporation and the stage-folk were anything but festive in character.

But the dinner, aside from the enjoyment that it gave to the guests and the interesting quality of the post-prandial ceremonies, is chiefly significant because of the emphasis it lends to the improved social status of the actor.

It is all very well to say that the actor can exist as well without society as society without the actor; but when we come to analyze our feelings we find that none of us are altogether indifferent to public opinion. Although the attitude of society toward the people of the stage has savored of rank injustice, nevertheless the friends of the profession have felt that the time must come when the player would no longer be considered as a mere plaything of the public; when an artist's genius should not only be his passport anywhere, but also the claim to special honor and social distinction.

In this country during the past five years the profession, in its private as well as public capacity, has made remarkable progress in the direction noted. And with the closer affiliation of actors with the outer world, there has come about a modification of the defiant position formerly assumed by them toward those that unworthily remained aloof from them. In England the movement has been slower and less universal. For this reason the Lord Mayor's dinner to the profession possesses more than ordinary interest. It means that the stage whose devotees once were legally ranked as "rogues and vagabonds," has, by force of its own dignity and merit, compelled contemporary respect and consideration for its followers.

We firmly believe that the example officially set by the Lord Mayor will give a greater strength to the social tendency in this country as well as on the other side. Professionals have arrived at that point where they need ask no favors from society—where tardy recognition, indeed, may be viewed as a right rather than a privilege. Nevertheless the new *entente cordiale* cannot fail to be gratifying to every one connected with the drama and every true lover of the gentle art.

Personal.

CAYVAN.—Georgia Cayvan arrived from Europe on Monday by the *Arisona*.

BOWERS.—Mrs. D. P. Bowers is spending the Summer at Mamaroneck.

PASTOR.—Mr. and Mrs. Tony Pastor sailed for Europe on Saturday by the *Servia*.

HERON.—Bijou Heron (Mrs. Henry Miller) is spending the Summer at Ocean Grove.

ROSENQUEST.—Mr. and Mrs. J. W. Rosenquest will spend the Summer at Bay Shore, L. I.

CHAPMAN.—Blanche Chapman has been in the city visiting her sister Ella for the past few days.

HARRISON.—Alice Harrison has received several offers to travel since her return to New York.

HASWIN.—Charles A. Haswin is spending the Summer at his home, "The Hollies," near Cape May, N. J.

EVANS.—Lizzie Evans will spend the Summer in New York, where she is taking vocal and dancing lessons.

WILSON.—Francis Wilson is the highest-priced comic opera comedian in the world. He receives $475 a week.

PIXLEY.—Annie Pixley will divide her Summer vacation between her country home in Canada and a visit to Europe.

HART.—Tony Hart will occupy his uptown residence during the vacation. He is one of the many that believe New York is the best Summer resort.

BOUCICAULT.—Dion Boucicault will arrive in San Francisco about June 23, and will at once proceed to work on the new play which he produces during the third week of his engagement at the Baldwin Theatre, beginning on August 22.

POTTER.—Wilfrid C. Potter, dramatic editor of the Elmira *Tidings* and MIRROR correspondent in that city, has been spending several days in the city.

CRAIGEN.—Maida Craigen is meeting with success in a Summer tour on the New England circuit. She appears in Pygmalion and Galatea, Camille and Romeo and Juliet.

ELDRIDGE.—Louisa Eldridge writes from London that she has bought the play May Warner from Kate Bateman. Her daughter, Lilly Eldridge, will star in it next season.

SCOTT.—Owing to a slight disagreement with the management, Cyril Scott has left Richard Mansfield's company. He has rejoined Minnie Maddern, playing Harry Woodthorpe in Caprice.

GILMORE.—E. G. Gilmore sailed for Europe last week on the *France* of the North German Lloyd. Gustave Kahn will attend to Mr. Gilmore's interests during the latter's absence abroad.

ARONSON.—Rudolph Aronson returned to the city on Monday after a few days' rest at Sea Girt, N. J., feeling in excellent health and spirits, and ready for the heavy season's work before him.

PRATT.—Charles Pratt, manager of the Emma Abbott Opera company, has been speculating in Indianapolis real estate, having purchased a plot of ground not far from the heart of the city.

ARONSON.—Director Rudolph Aronson, of the Casino, is pictured on our first page this week. His energy and enterprise in the line of light opera productions have put him among the first in the field.

GRIFFIN.—Dr. Hamilton Griffin, stepfather and manager of Mary Anderson, arrived from Europe on Saturday last, and remained at the Victoria Hotel until Tuesday morning, when he took a train for the West.

POMEROY.—Louise Pomeroy is engaged on a new play for next season. She is well pleased with her success of the past season in her comedy-drama Adirondacks and her own version of Lady Audley's Secret.

RANKIN.—McKee Rankin will appear as one of the twin-brothers in the dramatization of Admiral Porter's Allan Dare, for which four weeks' time has been booked at the Fifth Avenue in August and September.

FRASER.—Robert Fraser states that he originally introduced the Silent Marine into Pinafore at the Broad Street Theatre, Philadelphia, in March, 1878. He adds that he does not know, in fact never saw, Mr. Gorman.

WEATHERSBY.—Nellie Weathersby had scarcely returned from her season with the Lights o' London company when she was forthwith engaged by Frank Sanger to play the leading role in the opening piece at the Broadway Theatre.

RICE.—Mrs. Charles E. Rice and her daughter Gertrude sailed for Europe last Tuesday. They will be gone about three months. Miss Rice is the possessor of a well cultivated voice, and is a choir-singer in Boston. She will study while abroad.

ALDRICH.—Louis Aldrich is amusing himself this Summer by watching for the advent in town of the local managers that have played unauthorized My Partner companies the past season. He means to prosecute all that come within his reach.

SOTHERN.—Edward Sothern has made Helen Dauvray a cash offer to be released from his contract with her; or, rather, to be relieved from the idleness which the payment of his salary and the refusal to allow him to appear will entail upon him.

CARLYLE.—Frank Carlyle, a handsome and talented young leading man, has made a capital engagement for next season. Mr. Miner has secured him to play the title role in Allan Dare at the Fifth Avenue, beginning in August, and to appear as Macduff in the elaborate revival of Macbeth, which will be seen at Niblo's later.

BLYTHE.—Helen Blythe, who has been seriously ill, is entirely recovered. About the middle of August she will start on a staring tour southward, going by the Southern route to San Francisco for an extended engagement. Miss Blythe will be equipped with a new play and will be under the direction of one of the most experienced managers in the country.

CARLETON.—W. T. Carleton suffered so severely from rheumatism during the closng nights of his opera season, in Albany last week, that it was found necessary to carry him to the stage entrance at his cues. During this week he has been mending rapidly, and will probably sail for England with his family on Saturday. This will be Mr. Carleton's first visit to his old home in six years.

"Old Cronies" to Star.

John E. Henshaw, Frank Wills and May Ten Broeck will be a trio of mirth-provoking stars in the field next season. Their piece, Old Cronies, was described to a MIRROR representative by Mr. Wills, with slight amendments by Mr. Henshaw.

"We describe our play as an operatic farce-comedy," said Mr. Wills, and Mr. Henshaw nodded approvingly. "This may be why the author does does not care to disclose his identity. It is difficult to form a company for such a piece, and we are ransacking all departments of the profession in search of talent, if not genius. We began to engage people as early as the middle of the past season, so that nothing in the fun making line should escape us. Our company will be specially selected, as the operatic farce-comedy is so constructed that every member will have an opportunity in his or her line. It will consist of eighteen people, and many will play parts written for them. Of course, Mr. Henshaw, Miss Ten Broeck and myself will have the leading roles, but will by no means absorb all the fat. Old Cronies will open in the latter part of August under the management of W. C. Anderson, who is busily engaged with the bookings and other preparations."

Mr. Carleton's Season.

"The forty-two weeks' season of the Carleton Opera company closed in Albany last Saturday night," said Business Manager Whiting Allen to a MIRROR representative. "We covered nearly all the profitable territory between the two oceans, and the business averaged very good, yielding a handsome profit. Our success in San Francisco was phenomenal, considering that we had Edwin Booth in opposition. It was Mr. Carleton's third visit to the Coast with his own company.

"Nearly all the principals of the disbanded company have been re-engaged, among them Fanny Rice, Jay Taylor, Joseph Greenfelder, Robert Broderick, Charles Drew, Clara Wisdom, Rose Beaudet and Herman Ahrendt. Mr. Carleton may bring over a new prima donna from abroad, Next season will open at the new Whitney Opera House, Detroit, on Sept. 5—that is, if the house is finished in time. If not, we will open at the remodelled Euclid Avenue Opera House, Cleveland, on the same date, and go to Detroit a week later. The company will open several new theatres during the coming tour."

A MIRROR reporter saw Mr. Carleton at his hotel, the Normandie, and during a chat the actor-manager-singer said:

"Since my return to the city I have heard that reports were current that I had not been doing well on the road. These reports are untrue in every particular. I imagine that they must have emanated from the fact that I was in San Francisco on April 4, when the Inter-State Commerce law went into effect. My contract with the Southern Pacific Railroad provided for a special coach and a special baggage car. I found that the excess of baggage charged on my scenery alone from San Francisco to Omaha would amount to nearly $1,000 So sooner than give the railroad the benefit I sold my scenery to local managers on the California coast at a sacrifice. Although the financial results of my season are not equal to those of last year, yet they are very satisfactory, and I am quite sure are equal to those of any other operatic organization during the same period."

Mr. Carleton here produced his books, which contained the signatures of the entire campany for their salaries in full to the end of the season. He also showed a handsome oxydized silver case given to him by the company on Christmas at St. Paul.

"The operas of Nanon and Erminie divided the season. We also played The Mikado very often, and to splendid business. We presented it twelve times in San Francisco to big receipts. The other operas were The Drum-Major's Daughter and The Merry War.

While abroad I shall visit London, Paris, Berlin and Vienna, and I have my eye on some new operas which I shall make prominent features of my repertoire, although I shall retain Nanon, which I find keeps its hold on the public better than any modern opera I know of. I am negotiating for one of the most prominent American prima donnas. The organization will not number more than forty people next season, but it will be stronger artistically than ever. The tour extends to California. I am booked at the Baldwin Theatre for four weeks early in 1888."

Comedian Ward's Coming Tour.

John F. Ward, a well-known and popular comedian, will star next season in the role of Higgins, in Sydney Rosenfeld's successful adaptation from the German, The Doctor. D. H. Wilson, Mr. Warde's manager, intends putting the play on the road in first-class shape. In speaking of the tour to a MIRROR reporter Mr. Wilson said:

"Care will be taken in the selection of the company. The printing will be magnificent, consisting of lithographs and wall work of every description. I am determined that no one shall outbill me. The play is known as a good comedy of the purer type; it contains no horse-play, has a good plot, and affords a fine evening's enjoyment. Mr. Ward's season will open Sept. 5. Ten weeks have been already booked in the principal cities; the remainder will be arranged by A. L. Erlanger, who has his headquarters at Taylor's Exchange."

Letters to the Editor.

YE BUSINESS MANAGER'S PLEASANTRY.

TORONTO, June 14, 1887.

Editor New York Mirror:

DEAR SIR:—As a constant subscriber to our paper I must take issue with the critic and river editor of an Indiana paper when he states that "the music produced by the North of Ireland Pan-Pipers with Newton Beers' Lost in London company is simply a repetition of the old-time melodies on the yellow clarionet of the Medes and Persians."

Any historian will concur with me that this critic has made a Jerusalem pony of himself. I have re-engaged these artists for '87-'88 at same salary as last season, because they like America. Their instruments are now on the stocks at the Paterson Boiler Works, and the volume of tone will be increased to fourteen horse-power, in keeping with the generally expensive additions to the ensemble. A special man will be with us to keep the ensemble together. Respectfully,

"PUNCH" WHEELER.

A TRIO IN REJOINDER.

Editor New York Mirror:

Under date of May 31, A. D. 1887, Mr. Franklin H. Sargent, Director of the New York School of Acting, so-called, signs his death-warrant—or, rather, the death-warrant of his School. This death-warrant is in the form of a report of his management of and work done in said School during the season just passed. A writer in THE MIRROR recently said that the School should not be called a School of Acting, but a School of Pantomime and Aesthetic Gymnastics, He was right, as Mr. Sargent's report clearly shows. It is universally conceded that it is of the first importance that an actor should speak, read or declaim—call it what you will—the language of his part well. In other words, it has always been deemed of the first importance for an actor to be a good elocutionist. How tiresome would be a mumbling Juliet, though she had the beauty of a Venus and the grace of a Hebe. What is the first thing—generally the only thing—a manager asks the beginner to do who would have a place in his company? What does Director Sargent ask a candidate to do—when he asks him anything—to show his fitness for admission to the School? Why, both the manager and the director ask the candidate to declaim something in order to show, if he can, his aptitude for the art that deals with the correct and effective utterance of language. Both the manager and director know full well that if the candidate have the talent necessary to become skilled as a reader, all the rest will be acquired with comparative ease, as it consists of mere training of the muscles.

Now, if we look at Mr. Sargent's summary, what do we find? Why, that some 250 hours have been given in his School during the past season to muscle-training in one way and another, while only forty hours have been given to elocution. True, Mr. Sargent tells us that a part of his 250 hours of teaching has been devoted to elocution; but Mr. Sargent is not an elocutionist; nor does he pretend to be. Mr. Sargent is a pantomimist, and if he is capable of teaching any other branch of the actor's art, we have never seen any evidence of it. As to the value of his pantomime to the would-be actor, it is doubtful. Two of the young men of the first year's class who have now had two years' experience on the stage, when recently asked how much the pantomime work of the School was worth to the them, unhesitatingly and very emphatically gave it as their opinion that it was worth just nothing. To dancing nearly twice as much time has been given as to elocution; to fencing fully twice as much; to the training of the voice-making muscles nearly three times as much, and to pantomime about nine times as much. See summary, *alias* death-warrant.

A little attention has been given to orthoepy—a very little; but it is safe to assert that neither in pronunciation nor in the art of reading has one pupil in the School during the Winter just passed been perceptibly improved. Mr. Sargent has confessed that the intellectual side of the actor's art has never been taught in his School at all. How can he and his associates teach what they themselves do not know?

"The results," says Mr. Sargent, "of anxious, sincere efforts of the three past years have been a methodical arrangement of hours." This, if we understand Mr. Sargent, is an intimation that in his opinion the time spent in the School has been made the most of. We do not think this is true. How many of the 1,074 hours, mentioned by Mr. Sargent as having been allotted to lessons, were devoted to *actual instruction;* and how many of them were wasted in waiting for lessons? We have, some days, waited hours for a certain teacher to "get into a condition" to teach.

Following is a specimen of the manner in which we were taught by the director himself: Lesson in reading. One half of the time assigned to that lesson was taken up in deciding what to read. Mr. Sargent would begin much like this: "Let me think—ah!—ah!—h'm. (Pause.) Have you all 'The Sorrows of Werther?' No! Well, what were the 'Sorrows' given you for? (Alas! that was more than most of us could tell.) Oh—by the way—Miss A., have you The Huechback?"

"I didn't bring it this time."

"Ah!" continues the director—"ah—h'm—well—er—er—I will see if there are any copies of—of—ah—Fazio." He trots for the telephone and calls down for copies of Fazio, but Fazio doesn't appear, as there are none of him in the building. From there, after thinking a while longer, he leisurely strolls to the desk, returns with his arms full of play-books, slowly looks them over and finally exclaims: "Ah! here's Galatea!—ah—h'm—no—Oh, Mr. B. have you that passage in The Merchant of Venice?" Etc., etc., etc.

Much valuable time is consumed in just such nonsense as this.

In every school there should be both system and discipline. In the New York School of Acting there is neither. We never know what we are going to do next. The director should mark out a course of instruction, give each student something definite to do, with the understanding that the lesson should be prepared and recited. This working at random—a little of this and less of that—is not only useless but injurious, as it tends to destroy all power of concentration.

The "summary of the amount of instruction" states that one hundred hours have been devoted to character pantomime. What is character pantomime? After a year's study in the New York School of Acting this question is a difficult one to answer. The instructor devoted to this branch has taught stage-falls till the pupils have been black and blue. Broadsword exercise, poising on toes, how to enter a room and pick up a handkerchief; how—but why say more? One hundred hours of such instruction as this is one hundred hours wasted.

Mr. Sargent confesses that Miss Whinnery was promised us as one of our teachers, and that even before the school year began Miss Whinnery virtually resigned. He says further that the reason why she resigned was explained to us at the opening of the School in October. If he did make this explanation not one of us heard it.

Mr. Sargent says that "the management has not sought to make a personal speculation of the institution. This may be true, yet it will be hard, we think, to make any one familiar with the history of the School believe it; and then a near relative of Mr. Sargent's has said that he entered into the scheme especially for the purpose of making money.

When the director states that the young men have all been employed at different times at Wallack's, the Lyceum Theatre and with Frank Mayo, we cannot refrain from smiling audibly. Yes, most of the boys went down to Wallack's—engaged especially as supers. There was an exception, however. Mr. Crane did play a servant's part, and was told afterward by his instructor at the School that it was the worst thing that ever happened to him. "For," said the teacher, "now you think you can act, but you can't. You don't know the first thing about acting. Why, you don't know what to do with your hands; and the other night when I saw you play I couldn't hear a word you said." And the ladies were engaged in "out-of-town performances." Yes, only once or twice, however, and then it did them no good. They got neither money nor glory for their pains, and had to furnish their own costumes.

In regard to the gymnasium that Mr. Sargent talks about, we can only say that we have never seen any. There are a few dumb-bells, etc., lying about in the school-room, and a turning-pole, where the boys keel over (regardless of lessons in progress), has been put up at the left of the stage. We think there is a curtain between this pole and the directors' desk, and *this* constitutes the gymnasium.

A considerable portion of our time in the School was occupied with exercises like the following: Young men were called up to wrestle with one another, and when one threw the other and they were both down, they were directed to roll down three steps that led up to the platform. The time of the whole school was taken up with these exhibitions, the young ladies, of course, only as spectators. Another exercise consists of our running across the stage while the teacher sought to trip us as we passed him. The object of this exercise was, we were told, to see if we were nimble on our feet.

Mr. Sargent, it would seem, has done his utmost to get all the moral support he could. He has appealed to pupils of the first year, to pupils of the second year and to pupils of the third year. The names he has collected look very formidable. The list is headed by Miss Fischer—a very good name, as Miss Fischer has had some success on the stage; but, unfortunately, Miss Fischer intimated to one of the undersigned, in terms that cannot be misunderstood, that the teaching of the School, in her opinion, was of very little value. Miss Fischer intimates that our statement with regard to Mr. Sargent's estimate of the ability of candidates for admission to his School is hardly credible. Now, Mr. Sargent said to Mrs. Croxton, when her daughter recited for him: "Your daughter, madam, is a born actress. Does she come of a family of actors? Has there not been some great actor in your family? She has more natural dramatic ability than Mary Anderson," etc., etc

S. H. Bingham: If Miss Susan Bingham learned her elocution in the School of Mr. Sargent, it must be of a pretty poor sort.

Dora M. Boyd: This young lady attempts to write a letter in defense of Mr. Sargent. Has Miss Boyd forgotten that she has said the severest things possible of the School time and time again, during the Winter? She has said it was her opinion that Mr. Sargent would do anything to compass his ends; that to allow things to go on as they were going was a shame and a disgrace, and so on.

Vida Croly: Another writer in the interest of Mr. Sargent, and yet Miss Croly said she would not have her parents know for the world how things went on, and how much time was wasted in the School.

Ruth Harcourt: On the 13th of May this young lady said to one of the undersigned that the School was not worth the price of her board.

Madge Baron: This young lady was generally recognized as being one of the most dissatisfied pupils in the School. She said that she would not remain in the School for anything she could learn there; that she remained simply in the hope that her remaining would lead to an engagement.

Marvery Meserole: This young lady has said so much, so very much, against the School and its teachers individually, that we cannot help thinking there must be some mistake in her name being among Mr. Sargent's defenders.

Dolly Kline: This pupil has always, since the beginning of the School, complained of the management and of everything pertaining to the School, while her brother, Frank Kline, was still more severe in condemning the School. He said he regretted very much the time and money spent there, and if he could recall it would do so. He advised, in seeking a position, not to use the name of the School. He received a letter from a manager in which the latter said: "I have no use for the pupils of the New York School of Acting, nor for its director, Franklin H. Sargent."

G. B. Bryant: Has Mr. Bryant forgotten that he spent an evening, about the 20th of April last, in the society of one of the undersigned, and that on that occasion he said well nigh everything against the School that it would be possible for any one to say?

George A. Rivers: Mr. Rivers was in the School so short a time that he was hardly known to the pupils.

Emerson Ball: Does this gentleman remember making the remark that he wouldn't attend the School another year if he received gratuitous instruction?

WILHELMINA SWANTON.
MAY GLEASON,
MARY CROXTON.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

Miss Dauvray says that there is no ill-feeling between Mr. Sothern and herself. Her contract with him was made prior to his starring engagement with Mr. Frohman, and it is the latter, she adds, who has brought the circumstances to the public eye.

* * *

There wasn't a happier woman in New York on Monday than Alice Harrison. When I saw her she had just received a telegram from her brother Sam, who was reported to be dying in 'Frisco. The despatch was from the boy himself, and it said that he was on his feet and all right again. He will return East with Louis in August.

* * *

Miss Harrison, by the way, came back from her California engagement, last week, travelling on the same train with Bernhardt, the Mexican dog and the tiger. The comedienne and the tragedienne struck up a pleasant acquaintance, which went to cement the former's immense admiration for the latter.

In 'Frisco one night Miss Harrison saw Sarah's great performance of Marguerite Gauthier. An actress who occasionally plays Camille in the provinces sat near. When it was over she said to Miss Harrison: "I liked her last act—but I've seen the other portions better done."

"Ah, indeed," was the reply. "Well, I can tell you that Bernhardt to-night has spoiled my taste for anybody else. You may believe I couldn't swallow a Butte-City-twice-a-day-ten-cent-Camille again."

The point of this remark was not lost upon the occasional impersonator of the Parisian *cocotte*.

* * *

Mischiefmakers, it is said, have been vainly striving to make trouble between Grace Hawthorne and Wilson Barrett on account of the former's success in securing the London Princess' Theatre lease. To put an end to this Miss Hawthorne has decided to offer Mr. Barrett the use of the theatre until September, when she will produce Theodora there.

* * *

Mrs. Scott Siddons, whose beauty once inspired the pens of the paragraphers, is coming to this country again. The agent of a Boston entertainment bureau has concluded a contract with her for one hundred recitals in our principal cities beginning next October.

* * *

Manager Palmer left for Chicago on Sunday morning to be absent about ten days. He will devote the time to his company.

* * *

Dauncey Maskell, I am very sorry to learn, is threatened with total loss of eyesight. He is already partly blind. He tells me that he will go to England in a few days to consult the expert oculists of the London Ohpthalmic Hospital, to learn the best—or worst.

* * *

Sir Arthur Sullivan is not just now especially fond of things American, but he has taken a fancy to little Marshall Wilder, whose bubbling humor he finds an antidote for the blues begot of Ruddygore's fate in the States. Recently Sir Arthur gathered a party of friends about his round-table at Queens Mansions to meet Wilder, who was afterward presented with a portrait and autograph letter by the celebrated composer.

* * *

Pinafore at the Madison Square Garden, as THE MIRROR stated last week, was too big for its boots, so to speak. One week demonstrated the unsuitability of the production to the situation. The same outlay in a more promising and rational direction might have brought profitable returns. Pinafore was tried on a mammoth scale in the Garden several years ago with the same disappointing result. But some managers prefer to be guided by any other teacher than experience.

* * *

I am glad that Mme. Janauschek has come under the management of Frank Curtis. The great actress, through inferior business guidance, has been allowed to fall from the high plane of prominence to which her talents and her experience entitle her. Curtis is active and enterprising. He is just the sort of man to restore Janauschek to her proper sphere.

* * *

Manager William Henderson and his wife had a narrow escape at Long Branch Tuesday morning. They were driving past John Hoey's place behind a new and spirited horse. The animal shied at something, ran away, threw Mr. and Mrs. Henderson out and demolished the vehicle. Happily no serious injury resulted, although Mrs. Henderson was stunned for a few moments and her husband had a bad shaking up.

* * *

Helen Vincent returned from England a few days ago after a protracted absence. Miss Vincent is accompanied by her husband and her baby. She finds things professional greatly changed here, but she hopes, with the aid of the experience and reputation gained in London, to find an engagement speedily.

* * *

Captain "Billy" Conner and William E. Johnson, attorney for the John McCullough estate, went to Newport Sunday to inspect the bust of the late tragedian which a young sculptor there has made to surmount the actor's monument in Philadelphia. Captain Conner says the work is most satisfactory, the likeness being excellent and the delineation worthy of the subject. The money for the monument is being subscribed by personal friends of McCullough, and the amount is nearly complete. The cost will be about $9,000.

* * *

Among the Americans invited to the banquet given in honor of the dramatic profession by the Lord Mayor of London last week were Mary Anderson, Grace Hawthorne, Mrs. James Brown Potter, Marshall P. Wilder and Edwin Cleary.

In the Courts.

MR. GERRY AGAIN.

Elbridge T. Gerry, the President of the Society for the Prevention of Cruelty to Children, has been interfering during the week with the young Japanese acrobats who have been performing at the Standard. Mr. Gerry learned that some of the children of the troupe performed acts of a dangerous nature to those so young, and consequently paid a visit to the theatre. He saw four children performing, and at once notified Thomas Maguire, their guardian in acrobatic affairs, that he was violating the law to allow them to do the daring deeds. Maguire was liable to arrest and imprisonment. Two of the children were withdrawn on the spot, as any could see that they were not of the years required by law to allow taking part in such performances. Two of the boys, however. Mr. Maguire said, were over sixteen years of age, and therefore beyond the jurisdiction of Mr. Gerry's society. Mr. Gerry believed that they were not sixteen, so he had them taken over to Justice O'Reilly in the Jefferson Market Court. Soto Kichi and Luna Kichi stood up before the smiling Justice and started to talk a little Japanese to him. They had Lawyer John D. Townsend to look after them.

Dr. John S. Hawley, of the New York Hospital, had made a physical examination of the boys, and gave as his opinion that Luna was probably over sixteen, but Soto not over fifteen. For the defense Dr. R. R. Caldwell and Thomas M. Lees testified that according to their belief Soto was older than Luna, which would make him seventeen or eighteen. Justice O'Reilly was not satisfied and appointed another expert to examine the boys, and adjourned the case till the next day. That night the boys appeared as usual. The next day Justice O'Reilly held them for trial at a higher court—that of Special Sessions—where the matter will be settled this week. Meanwhile the Society for the Prevention of Cruelty to Children will look after them, and they cannot appear on the stage. No one doubts Mr. Gerry's zealousness in a good cause, but he often puts a stop to the pleasure of the theatre-going community and grieves the children, who enjoy their part in a play or athletic exercise on the stage.

FURSCH-MADI'S SUCCESS AT LAW.

Mme. Fursch-Madi obtained a verdict with little trouble in the Supreme Court on Friday against Charles E. Locke, the American Opera manager, for $7,073. The cause of this was the failure of Locke or his lawyer to appear when the case was called. All that it was necessary for her to do was to identify her written contract with Mr. Locke. She said she was engaged by him to sing from Oct. 28, 1885, to April 28, 1886, for $250 a night. With interest her claim footed up to $7,073. Judge Beach gave her a verdict for that sum.

Milton Nobles' New Drama.

Since Milton Nobles took up his residence at his country-seat, New York seldom sees him. A MIRROR man caught him for a moment yesterday at his desk at Taylor's Exchange.

"Then the Inter-State Law has not frightened you off the road, Mr. Nobles?"

"Not exactly. It is a serious problem, and one that has caused me much thought and considerable figuring. However, it is a law, and can only be nullified by the powers that made it. The present season will certainly be well over before there can be any Congressional action on the subject. So far from cutting down my expenses I shall carry three people more than last season, and my salary list is proportionately larger. My new drama requires more people than Love and Law or The Phœnix, and it also demands talent of the best order for the principal roles. My chief, in fact my only cut down, will be in the matter of scenery and extra baggage. For my one and two week stands I made special contracts with local managers for a proper production of my plays. I carry a stage machinist, who is also a fair scenic artist, on the circuits. I keep him a few days in advance of the company to prepare the sets. I shall carry three or four drops, on light material, folded and packed in a canvas trunk; no set stuff, no lumber. I think I can see my way clear to reducing my baggage at least 3,000 pounds. I have for three years been reducing my printing bills, and next season shall cut them down at least twenty-five per cent. I am satisfied from careful observation that established companies are no longer benefited by circus billing. I made several experiments during the past two seasons on circuits where I was well established of playing upon very light billing and lithographing. In one and two night stands where I had formerly used thirty-five and fifty dollars' worth of paper, I ordered a reduction of one-third and in many cases one-half, and found my business as large, and in most cases larger, than in former years. For my new play I get out no lithographs and but one stand of bills. The money saved on printing I shall spend principally on additional newspaper advertising."

"You have said nothing in public as yet about your new drama."

"No; I shall begin my season with it, and let it talk for itself. I have this much to say of it, however. It is called From Sire to Son. It has been written by myself. It is original in plot and treatment. It is American. It is in four acts. Good or bad, success or failure, it is mine! Nearly every scene was read as it was written to members of my company. So those dramatists who write other people's plays will have up-hill work in establishing their authorship should From Sire to Son prove successful. My confidence is such that my company for next season has been organized with an especial view to the proper presentation of this play, though the same people will necessarily give good performances of my other plays.

"I begin next season with a preliminary week on the Ocean circuit, beginning at Long Branch August 15. Shall open in Love and Law, and expect to produce From Sire to Son on the second night. My regular season opens two weeks later at the Grand Opera House, St. Louis, where I have opened the season for many years. I am booked into May, 1888. My route extends from Puget Sound to the Gulf of Mexico. I play San Francisco two weeks in November. I have kept five weeks open during January and February to be placed in certain metropolitan houses should the new play be a go. Otherwise I shall not play more than two or three weeks in and about New York. In the new play I have written a dual role, mother and daughter, for Mrs. Nobles, which I think admirably adapted to her *ingenue* style. As for my own *role*, it will be a distinct departure from anything that I have done since stock days; but the older theatre-goers, who remember me in the stock leads, will, I trust, find a little interest in seeing me step for a time out of comedy into my old line of romantic and emotional work."

Mr. Hayman's Arrival.

Al. Hayman arrived in the city the latter part of last week. In conversation with a MIRROR reporter, Mr. Hayman spoke enthusiastically over the past season and the favorable prospects for the next.

"The past season has been the best I have ever had, and perhaps the most phenomenal the City of San Francisco has ever known," he said. "The figures which I am about to give you may hardly be credited, but they are facts. The forty-one weeks' business at the Baldwin Theatre drew to the box-office $278,291.35, an average of about $7,000 a week. This includes the Booth engagement, four weeks, $68,000; Mme. Bernhardt, two weeks, $42,000; the Madison Square Theatre company, five weeks, $30,000; the Kiralfy Brothers, four weeks, $30,000, and the Emma Abbott Opera company two weeks, close upon $17,000.

At the present moment Held by the Enemy is playing a successful engagement. It will be followed by Mrs. Langtry for two weeks, opening June 27, and then Daly's company begin a season of five weeks. The two last named I am positive will play on their seven weeks close upon $70,000. When you think that within the past five months in San Francisco Henry E. Abbey, with Patti, played to over $50,000, Edwin Booth played to $68,000, the National Opera company to $80,000, and Mme. Bernhardt to $42,000, making a record for the four engagements of $240,000, there is no need of any commenting on the season and the future prospects in California.

"I expect to remain in New York only two or three weeks, and then to return to San Francisco, as I do not intend going to Europe this Summer. I shall open my Fall season on August 22 with Dion Boucicault, who plays an engagement of four weeks, and among the attractions which I have booked so far are Booth and Barrett, three weeks; Margaret Mather, three weeks; Rosina Vokes Comedy company, four weeks; James O'Neill, three weeks; the Carleton Opera company four weeks; Henry E. Dixey, four weeks; Kiralfy Brothers' new production, Patria, four weeks; Denman Thompson, four weeks; Annie Pixley, three weeks; the Madison Square Theatre company, Fred. Warde, Fred. Bryton and others. There is nothing to say concerning the California Theatre, which I merely lease and keep closed, only using it occasionally. By this arrangement first-class companies playing at the Baldwin meet with no opposition."

The New Minstrels.

"We shall begin rehearsals of Sweatnam, Rice and Fagan's Minstrels at Niblo's Garden on July 5," said Barney Fagan to a MIRROR representative recently, "Mr. Gilmore having kindly allowed us the use of the theatre for four weeks. We shall open the season at Rochester on July 27, and Mr. Foote has booked the time solid up to the end of the season, July, 1888. One of our greatest specialties will be the Havanas, a quartette of French instrumentalists who have never before been here, and who play on an indefinite number of instruments, every one of which is a novelty in this country.

"On Friday last I received the patents and copyrights on the electric first-part which I invented. It will be called the Electric Illuminated Minstrel First-Part, and it consists of an arrangement by which we display, with electric jets, flowers and tropical scenes. Each chair will have an electric light, and altogether there will be 363 jets. I have also invented and patented for the company an electric annunciator, which does away with the verbal announcements heretofore made by the interlocutor. An annunciator in a chair is touched and a card in a stand placed in the orchestra turns round to attract the attention of the audience, and then the proper card drops into its place, showing the name of the next number.

"For the afterpiece we will have a new operatic burlesque, which is now being written for us by a prominent author. We have a number of English burlesques which have been sent us by Mr. Kemble, middleman with Sam Hague's Minstrels, and altogether we will have a score of novelties to select from."

Old Sport Discards the Baby.

"I have just concluded my season with A Rag Baby," said Frank Daniels to a MIRROR reporter, "and I am now busy in getting ready for my season in Little Puck, which opens at Syracuse on August 29. The play is a spectacular burlesque in three acts, on a theme of my own, the idea being taken from Anstey's 'Vice Versa.' Howard P. Taylor, Fred. Maeder and Robert Fraser have all had a hand in its construction. I play a dual role—juvenile and old man. After two weeks of one-night stands to put the piece in shape, we have nothing but week stands up to May. Altogether we shall play twelve weeks in New York, four weeks being spent at the Fourteenth Street Theatre in the early Fall.

"I shall surround myself with one of the strongest companies it is possible to get together, and have already engaged Bessie Sanson, Charles Kent, Eddie Foy and a Mr. Gilmore, and am now negotiating with Jennie Weathersby. There will be a juvenile ballet of twenty and a chorus of sixteen. I have just brought from Cheyenne two Shetland ponies. I shall use them in the play, unless the Inter-State Commerce law makes the expense too high. I shall use one of them, anyhow. There is a great transformation scene at the end of the second act. It is probable that Robert Fraser will join the company. We are getting up some novelties in the way of printing, and altogether I consider that I shall have a winning card. Next week I go up to my farm at Wolfboro, N. H., where I stay till August 1, and then come to the city to rehearse till the opening."

Daniel Boone.

"On the Trail; or, Daniel Boone, the Avenger—that title has a rather startling sound, hasn't it?" remarked Agent A. J. Wildes to a MIRROR reporter. "But it isn't a blood-and-thunder drama—there is very little of gunpowder about it. It is a play in which Captain Jack Crawford, the poet-scout, is going to star. The author is Charles Gayler, and he is sanguine that Captain Crawford is going to make a great success. As the play has been bought outright, there can be no motive in Mr. Gayler's confidence. Captain Crawford, who is a picturesque frontiersman in appearance, will play the part of the hero, Daniel Boone. Of course, On the Trail is a border drama, and it will have the accessories of such works in its presentation. We will be compelled to carry along our own special car for the transportation of scenery and a menagerie. A feature will be a daily street parade led by a gaily-uniformed band. The menagerie will appear in this parade.

"It is the intention of Messrs. George Peck and George Fursman, the managers, to present a fine border drama to the best class of theatre-goers, and they are putting forth their best efforts and considerable money to this end. We intend to open on Sept 5."

Gossip of the Town.

Above is a portrait of Sadie Bigelow, the past season a member of Wallack's company. Miss Bigelow is a handsome woman, an admirable actress either in comedy or dramatic roles, and a lady whose amiability and sprightliness have brought her hosts of friends and an enviable social standing.

Ada Boshell is at liberty for singing and dancing soubrette.

James V. Cooke has been engaged as advance agent of the Tin Soldier company.

J. H. Gausmann has been engaged to manage Barry and Fay, and is rapidly filling time.

George Bruening has been re-engaged by George O. Starr for the Kindergarden company.

Josephine Laurens has been engaged by Edward D. Price for Richard Mansfield's company.

Harry Miner and J. Charles Davis were presented on Monday night at the People's Theatre with gold-headed umbrellas by the attaches of the house.

George Kemeys, formerly of the Chestnut Street Theatre, Philadelphia, has been engaged as assistant treasurer of the Bijou Opera House.

Floy Crowell will have several new plays in her repertoire next season; among others a comedy drama called Trixy, written by H. W. De Long.

It has been settled that Caste will open the next regular season at Wallack's. Miss Coghlan will be the Esther and Florence Gerard the Polly Eccles.

Charles N. Schroeder, assistant manager of the Fifth Avenue Theatre, leaves for San Francisco on next Saturday. He will be absent about four weeks.

The Silver King is so booked for the coming season that it will be the opening attraction of twelve different theatres, principally in Illinois and Iowa.

Odell Williams, in his new play, The Judge, by Thomas Worthington King, is in negotiation for an early opening in some prominent New York theatre.

Imre Kiralfy will produce the first Ravel pantomime at the Academy of Music, Philadelphia, under the management of I. Fleishman, early in the Fall.

Dan. A. Kelly is in town on bookings bent. He informs THE MIRROR that his seasons at his Baltimore theatre and on the road have been the best in his career.

W. S. (Smiley) Walker, Fanny Davenport's well-known advance agent, has been seriously ill for several days in Cincinnati, but is now reported convalescent.

The entire New York State Press Association visited the Casino at last Saturday's matinee on invitation, and witnessed the 417th representation of Erminie.

Jacob Litt, manager of the New Academy, Milwaukee, has been in town since last Friday, and is now booking time for next season. He reports prospects as very bright.

Blanche Seymour, late of the Bunch of Keys and Kindergarden companies, is at liberty for the coming season. Miss Seymour is a singer of ability and an actress of versatility.

Mrs. Charles Peters and Maude Peters are at liberty for old women and character and juveniles, respectively. They were in Rose Coghlan's support during the past season.

Frank Wills, for three years with the Cold Day company, and who has provoked millions of laughs as the Judge in Kit, joins Henshaw and Ten Broeck in Old Cronies next season.

The company appearing in the great spectacle of The Fall of Babylon at Staten Island is Imre Kiralfy's, and the piece is produced entirely under his direction and management.

Mr. and Mrs. W. S. Ross are engaged for Harrison's Silver King company. The latter will play the part of Olive Skinner. Mr. Ross will act as treasurer and look after the interests of Harry Miner. Mr. and Mrs. Ross are spending the Summer at Nantasket, Mass.

Mrs. D. P. Bowers will open the new People's Theatre at Williamsburg early in September, and will follow it by opening the new theatre at Shamokin, Pa., a week later. Manager John G. Ritchie is surrounding the actress with an exceedingly strong company.

The Broadway Theatre, Long Branch, will be opened about July 1 under the management of Fred. Mordaunt with a stock company. Among the people already engaged are Fred. Huebner, Henry Holland, Raymond Holmes, Fred. Hooker, Mrs. Hooker and Earle Stirling.

John E. Henshaw and May Ten Broeck, bright lights of the vaudeville stage, branch out as stars the coming season. They became famous for their burlesques of scenes from opera, and are great favorites through the excruciatingly funny and yet artistic manner in which they do their work.

Marc Klaw has engaged for small parts in Effie Ellsler's company for next season a young man from Louisville named Orrin E. Johnson. The young man is a protege of Mr. Klaw, and according to that gentleman, is handsome, has fine natural qualifications, and altogether gives promise as a young romantic actor.

Prof. D. M. Bristol and his school of educated horses—the Equescurriculum—under the management of John C. Patrick, continue to be as successful in the Summer as in the Winter. The 'Curriculum is now touring Maine, and the leading theatres are not large enough to hold the crowds. This attraction is a worthy successor to Bartholomew's Equine Paradox, and its half dozen feeble imitators are no opposition at all. The months of March, April and May, 1888, are open, but those who want dates will have to make quick application to Manager Patrick.

Edward D. Price has written a letter to the London *Daily News*, which recently contained a contribution from a correspondent explanatory of how Richard Mansfield made the transformation from Dr. Jekyll to Mr. Hyde by means of a rubber suit inflated with gas. Mr. Price wrote that Mr. Mansfield was too much of an artist to have recourse to the simple trickery of the performer at music-halls, and that the transformation was made without resort to charlatanism or mechanical contrivance, the comedian depending instead on facial expression and artistic resources.

A monument has been erected in Indianapolis to the memory of Mrs. Johanna Pope, the actress who was the leading lady with Macready at the time of the Astor Place riots in '49. The monument is a tribute not only to the actress, but to the persistent efforts of the lady who raised the money for it—$300—Mrs. Josephine McGinnis, wife of General McGinnis, who was five years at work on it. Among others who contributed were Lawrence Barrett, Joseph Jefferson, Helena Modjeska, Frank S. Chanfrau, Maggie Mitchell, John T. Raymond, Barney McAuley, Thomas B. Glessing, Mrs. Bella Gordon, Kate Denin Wilson, Dion Boucicault and Mme. Ivan C. Michels.

Will T. Keogh, for several seasons connected with Owens' Academy of Music, Charleston, S. C., has become sole lessee and manager of that house. With the good-will of all the residents of Charleston, with the record he has made in the profession, and with the fine line of attractions he has already secured, Manager Keogh should be on the eve of a successful season. Mr. Keogh, who is now in the city, is enthusiastic over the immediate future of the South, and says: "Besides my individual opinion, there is a genuine boom, and it is rapidly spreading. With the influx of Northern and foreign capital, the vigorous push of manufactures, the building of railroads, and the more than promising signs of large crops, the 'New South' is no misnomer commercially speaking, and therefore theatrically."

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

people, presented W. S. Gilbert's Tom Cobb at Cedar Hill (Mrs. H. Green's beautiful residence), for the benefit of the Woman's Home. The audience was large and enjoyed the play very much.

PENNSYLVANIA.

OIL CITY.

Opera House (Kane and Rogers, managers): The Kate Bensburg Opera co. drew but a small house 16. Excellent entertainment and well pleased audience.

WARREN.

Library Hall (Wagner and Reis, managers): Through some misunderstanding with Wagner and Reis about a date at Erie, John D. Walsh, manager of Helene Adell, cancelled that city and played a return engagement here week of 13. Although but two weeks had passed since her last visit, Miss Adell nearly doubled her business and more than repeated her artistic success. The co. is very evenly balanced and deserve great credit for the painstaking manner in which they perform their duties. On Wednesday, 15, Miss Adell's many friends tendered her a complimentary benefit, on which occasion she assumed the part of Vere in Moths for the fourth time. On Saturday the co. gave a performance of Our Boys at the State Hospital for the Insane, which is situated in one of our suburbs.

This closes season at our house and ends the third year under Wagner and Reis' management. The class of attractions we have had here has been high and the business very good. Our next season opens with Joseph Jefferson Sept. 6.

FRANKLIN.

Opera House (D. D. Grant, manager): The Kate Bensberg English Opera co. played a return engagement 12 to a fair-sized audience. Perfect satisfaction. The co. is a good one and will be always welcome. Those who were not there missed a treat. Bella Moore 20-5 last.

PITTSTON.

Avoca: Hurlburt and Hunting's ten-cent show week of 20.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): One of the smallest audiences of the season greeted the Bensberg Opera co. 17 when Balfe's one-act opera, The Sleeping Queen, and the third and fifth acts of Faust were presented. Although the co. is composed of but four people, they are all vocalists of unquestioned ability, and Miss Bensberg in particular, has been praised none too highly. The excessive heat, was no doubt, the cause of the limited attendance. We are to have still another attraction before the season closes—The Shadows on the Hearth, by the New York Dramatic co. 23, with Henrietta Crosman as leading lady. The latter being a former resident of this place, naturally is somewhat of a favorite here.

Avoca: Menches and Barber's Dime Circus begins a four day stand here 20. It comes well recommended, but in a light advertiser.

TYRONE.

Avoca: Wallace and Co.'s Circus gave two very creditable performances 18. Large audiences. The street parade was good. The performances gave general satisfaction. The horses were very fine and the trained animals above the average. Willis Cobb, the genial press agent, who has been in the show business for over thirty years, claims to be now with one of the best he has ever managed, and the gentlemanly deportment of the attaches was a noticable feature.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House: This popular place of amusement was opened Monday evening, 20, under the management of George H. Batcheller, for three weeks, at prices ranging from ten to thirty cents. The opening attraction is Dreams; or, Fun in a Photograph Gallery.

Bon Ton Garden: Ben Magnley and co. for the week in Inebriety. Week of 27 The World. Last Saturday night Cole's Comedy co. closed a big engagement here, playing to full houses every night.

Colony Museum: Arrivals for the week—The Fitzgibbon Family, Frank and Nellie Howard, Keating and Russell, David Burke, Murphy and Miles, Frank and Clara Marion and The Olympian Quintette.

Avoca: Barnum's Circus pulled in about 30,000 people last Tuesday. It was almost a holiday all over the State.

SOUTH CAROLINA.

CHARLESTON.

Opera Academy of Music (Will T. Keogh, manager): Pauline Markham, supported by Randolph Murray, will appear all this week at low prices, under the management of Nathan Baruch. If this engagement proves successful Mr. Baruch will open a regular Summer season at these prices, engaging other attractions, and Miss Markham will play two weeks instead of one, and one week at Wilmington, N. C., before returning North.

TENNESSEE.

MEMPHIS.

There is absolutely nothing going on. Things theatrical are as dead as a door-nail, with nothing in sight that will change the situation.

The attractions at the Park will be resumed after July 4. Thus far the place has not proved the grand success that was expected, but the manager says he will pick his flint and try again.

At Duffy's Hotel there is a family, consisting of a mother, two daughters and a son, in distress. They are the remnants of the Dell Knott Dramatic co. that stranded here a few days ago. The two young ladies, between eighteen and twenty years of age, are and have been for some time ill with malarial fever, and although one of them has almost recovered she is yet weak and unable to leave the room, while the other is in bed seriously ill. The mother is an old and delicate lady and being the only member of the family able to leave the room, she can not go out and ask for assistance. The co. played in Knoxville, Birmingham and other places before coming to Memphis, and, although possessing some talent, they were disabled on account of illness from giving a popular performance, and have hence become in embarrassed circumstances. A subscription is being made up for them.

KNOXVILLE.

Staub's Theatre: The season just closed by the Strangers of Paris comb. has been anything but successful. There is no doubt that Manager Staub has lost money on several attractions. The bookings for the past season were under the management of a certain Southern circuit manager, who has neither given satisfaction to Manager Staub nor the public. Mr. Staub will do his own booking for next season.

TEXAS.

WACO.

Padgitt's Park: Week of 13 Don Jose Raimeres and family, Spanish troubadours, in conjunction with Mr. and Mrs. H. F. Dixie, specialty artists. The performance was very good and drew large crowds.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Langtry, at increased prices, drew large audiences 13-14, presenting A Wife's Peril and Lady Clancarty. Lady of Lyons was given for matinee. Langtry has improved much since last seen here, and on several occasions received hearty recalls for the excellence of her acting. She has a fine co. and at regular prices might have had packed houses.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Sawtelle's St. Bernard Galaxy 16-18; light business.

WISCONSIN.

MILWAUKEE.

Week of 13 at the New Academy has been filled in by the Australian Novelty co: The co. contains some good people, but the season is rather late, and the weather is hot; so business has not been phenomenal. The co. closed 19, and the house will then remain closed for some time, and during that time will be thoroughly cleaned.

The Palace has offered Giroflé-Girofla for week of 13, but the heated term has affected business seriously. Treasurer Herman takes the company to one or two of the small interior towns and then they return to Chicago, while the house will remain closed for the present.

The usual variety bill at the People's has been given to good business.

Patrons of the Park are now treated to two delightful concerts each week, which make it altogether the most enjoyable place to spend an evening in the city.

Pat Reilly presented his business manager, James Owen, with a gold watch and chain, at the end of the season.

Manager Litt left for the East last Monday.

Sherman Brown, business manager of the Grand Opera House, leaves to-day or Monday for a four weeks' visit to the Metropolis. Treat him kindly.

Harry Ball and Frank Bush spent Thursday at Pewaukee Lake, fishing, and returned with a handsome string of bass. Among them was a fine snapping-turtle, which will be placed on exhibition next season at the Park museum.

Harry Bush is a regular mechanic with a little shop. We stopped into the private office of the Park last night, about seven o'clock, and Frank was showing forth to a select few in a manner that would have made Orpheus and his harp both green with envy.

Since writing our letter of last Sunday about the Cleveland-Phelps set-to, we have learned the full particulars from an eyewitness, and we shall be most happy to enter into a detailed account if Mr. McNish has anything further to say upon the subject.

SHEBOYGAN.

Opera House (J. M. Kohler, manager): The Boston Opera co. played a four nights' engagement, presenting The Mascotte, Chimes of Normandy, Giroflé-Girofla and Princess of Trebizonde, 6-9, and, by special request, returned Sunday, 12, and presented The Mikado to a good house. Business during the week was very satisfactory. The co., with few exception, is above the average. Bessie Louise King is the star, but, in my judgment, she has to share honors with Lillie Larose, who does fully as good work. Of course, it cannot be denied that Miss King is a very charming and graceful actress, but she is not the Bessie King of five Summers ago, when I saw her in an operetta entitled The Magic Doll. Her voice has lost its attractiveness and years begin to tell on her. The other members of the co. worthy of mention were Arthur Bell and H. H. Howard, who are unsurpassed in their respective lines. I hope Manager Baldwin will make arrangements with the house management to have the co. play here during the Summer season, as has been rumored.

LACROSSE.

McMillan Opera House (Truesdale and Hanberson, managers): Listemann Concert co. played to good business 16.

Arena: Richards' Queen City Circus came 13 for a week, and did a big business.

Item: The McMillan will be dark until July 12, when the Boston Comic Opera co. will hold the boards for a week at panic prices.

CANADA.

TORONTO.

Toronto Opera House: The National Opera co. in Wagner's Flaying Dutchman, instead of Lohengrin as at first advertised. The change was made necessary on account of the illness of William Candidus, tenor. We have often been treated to grand opera, but seldom with such completeness. Emma Juch as Senta created an impression that will long remain with us. Mr. Ludwig and Myron Whitney divided the honors with Miss Juch. Lakme was the opera 17, and a great success. Pauline L'Allemand as Lakme became at once a favorite. The celebrated Bell song was artistically rendered. Mention may be made of Stoddard and Bassett. The co. gave two extra performances—Saturday matinee Martha and Saturday evening one act of Faust and Delibes' grand Ballet in three acts, Coppelia. Thomas' orchestra was under the baton of Gustave Heinrichs. Manager Shaw deserves great credit for his enterprise in bringing the co. here. This week, Crocker's Equirationals.

HALIFAX.

Academy of Music (H. B. Clarke, manager): The Templeton Opera co. hold the boards week of 20. They will be followed by Thomas W. Keene for one week, July 4, and Redmund-Barry for a season of three weeks from July 19.

Lyceum Theatre: Full houses greet the players at this theatre nightly, Shaughraun, Shaun Rhue, The Dream at Sea, Marble Heart, etc., forming the bill of fare.

(In 16-27 at Academy, Pinafore, by amateurs off the ship *Bellerophon*, drew immensely.

The Lyceum will remain open during the Summer months if patronage keeps up.

H. L. Cleveland, in advance of Templeton, was in town all last week.

AUSTRALIA.

SYDNEY, N. S. W., May 5.

A sporting drama, entitled A Run of Luck, is now enjoying a most successful season at the Melbourne Royal. The piece was brought to this country by Bland Holt, who plays therein the part of Charley Sandown, a "shady" horse-dealer, with his old vigor, and his popularity is still as great as when he was with us before. George Rignold, for the first time in many years, appears second on the bills in the part of Harry Copsley, in which he looks and acts the virtuous youth to perfection. Herbert Fleming as the spendthrift, S. R. Ireland as the lordly villain, Kate Bishop as Daisy Cossley, the simple village maiden, and W. H. Heathe, her father; Augustus Glover, Squire Selby; Jenny Watt Tanner, the injured mistress of the villain, are all well fitted with good parts to which they do ample justice. Ida Herbert, a very pretty and clever young lady, has also made a hit in this piece, and gives promise of better things in the future.

John Gourlay, late with Louis Harrison, announces Skipped by the Light of the Moon. Johnny arrived here some time back, as already announced in THE MIRROR, with his brother Robert, and the boys met many old friends, who rejoiced to see them again. Johnny was married some years ago to an Australian lady whose parents hold a very prominent position in Melbourne, and they both feel they would like to take a spell in this attractive and sunny land. Mr. Gourlay wishes to send through THE MIRROR his kindest regards to all the boys, and trusts soon to be among them once again.

At the Opera House a comedy of the Private Secretary stamp, and by the same author, has met with good fortune during the last few weeks. H. R. Harwood, the veteran manager and comedian, playing Uncle Gumbleton, and Dion Boucicault, jr., a waiter, very much like Robert Spalding. Miss Boucicault played the niece, Miss Gumbleton; T. H. Laye, Frederick Hope; Florence Trevelyan, Mrs. Hope; Walter Everard, Mr. Hewitt. This comedy has little to recommend it, the dialogue being of a milk-and-watery pattern; but in spite of these disadvantages the several actors instilled a good deal of life and spirit into their several roles, though but for the "gag" interpolations for which Mr. Harwood is famous, the piece would have fallen somewhat flat.

W. Jenkins, the attentive and courteous manager, is still in the front of the house, and the patrons of this theatre appreciate his endeavors to render them comfortable.

Alice Norton and H. C. Sidney are the stars announced at the Alexandra. They opened in Pygmalion and Galatea to indifferent business. Here is a chance for American managers. This theatre is one of the largest and most commodious in Australia, and needs an enterprising man to bring here a first-class show of good specialty people and run it at popular prices. A sure fortune for any one who will venture. Full particulars may be had from THE MIRROR representative in Melbourne.

Frank Clark is still pursuing the even tenor of his way at the Victoria Hall, with James Walsh, of Walsh and King, as stage manager, and his show is the best of the kind we have had here yet. Frank came over with Ryman, bringing a very good minstrel co., and since then he has done well with his various ventures at the Antipodes. As a comedian he takes a front rank here, and were he in America would no doubt be starring like Harrigan, Dan Sully and many of his composers; but he is satisfied with his earnings here. There is only one objection which we have to visiting this house. It is that the army of managers, assistant managers and deputy assistant managers which Clark has around him often forget the usual courtesy in meeting press representatives which the larger theatres studiously remember, and we have had, in common with the local critics, cause to complain of rudeness and incivility, which in justice to the genial proprietor we must place on record as not his fault. His minions have cried "Peccavi!" So with this warning we will say no more. The same remarks will also apply to the vulgar nonentity who acts as treasurer to Hugo's Minstrels. Charley Hugo is constantly on the stage and leaves his business matters in the hands of this person of whose name we are ignorant, but who was doing his level best to ruin Hugo's business, and the local papers passed over this house in silence, till Charley very properly fired him out.

The Cottier boys have brought a very good minstrel show from Sydney, and we are pleased to see them doing well. They deserve every praise and we trust will make barrels of money in this city.

Harry Musgrove, the obliging manager of the Princess Theatre, is an expert cricketer, and during a champion match here, made one of the best scores in the team. Harry is a great favorite with the profession and public, holds the post of manager in perhaps one of the prettiest theatres in the world, competent judges have observed, not even excepting the Casino in New York. Be that as it may, the Princess Theatre is a palace among places of amusement, and that enterprising firm, Williamson, Garner and Musgrove, have spared no expense to show folks at the Antipodes what can be done toward making a theatre a work of art as well as a place of amusement, and from what we have seen of the efforts of this firm to rival New York and London in the splendor and magnificence of their productions, our wish is, may their shadows never grow less.

At the Princess' Harbor Lights still holds the boards, and the light-house scene is admired nightly by overflowing houses. The chestnut of Nym Crinkle on Lester Wallack's "Light House" has been duly related and grinned at by the boys here, who are asking for "moah" from the able pen of that arch critic.

Philip Beck, now playing juvenile lead in Harbor Lights, purposes visiting America before the close of the year. H. H. Vincent is still general manager for the Triumvirate in Melbourne. James E. Moore, brother of Maggie (Mrs. J. C. Williamson), has charge of the Theatre Royal as business manager, and has been agent for the Williamsons for over twelve years. There is probably no member of the profession more universally respected than Jimmie Moore, whose quiet and unassuming ways render him a favorite wherever he goes. Phil Day has recovered from his serious illness and is able to take a walk up and down Collins street.

The Sydney Opera House has changed hands and R. W. Jones now presides over its destinies.

W. J. Wilson comes to Melbourne to take charge of the Bijou and Signor Majeroni and his talented wife are off again on the road.

W. J. Holloway and Cecie Jenyns have finished a splendid season in Ballarat and proceeded again to Bendigo, where Mr. Holloway has secured the principal theatre there.

Arthur Redwood, a well-known comedian, died in Sydney last week after a very painful illness.

Sophie Harris is a very pretty soubrette who is looking United Stateswards and may soon say you a visit. Miss Harris graduated in opera, and emerging from the chorus soon made her name in Bottles (Mascotte) and other leading roles, and the American public will presently have an opportunity of judging of her ability. Many actors and actresses have gone from this country and made a name for themselves in America. There is Billy Thompson (the husband of Carrie Godfrey), for instance. I remember his first appearance as a little boy, many years ago, at the Masonic Hall, Sydney, where he played a cornet solo, and afterward how he used to come round to the school which I attended and show me how to blow the bugle in order that I might qualify myself for the post of bugler to the School Cadet Corps. And what a hero I thought him when he used to play in the volunteer band of which his father was leader. I remember him in his little street-boy's jacket reaching on tiptoe to read the music on the stand. Then Jennie Winston! Many a "bob" I have invested for a gallery seat in the old "Vic" to hear the Italian opera, when Miss Winston (the Jennie was not on then) used to be a chorus-singer and occasionally play minor parts. Suddenly she bloomed out in Madame Angot, and didn't Clara Thompson and she have a rough-and tumble scrimmage one night in the last act! These two ladies were intensely jealous of each other, and a good mill was the result. Then Eleanor Carey: How many years ago is it since we played together in the Oliver Goldsmith Dramatic Club in the old shop in Pitt street, and how you waltzed round my young affections and helped me out when I lost my cue, and how proud I felt to know an actress as I attended you round the Exhibition Fair at Prince Alfred Park many years ago. Then Chang, the Chinese giant, whom I saw last year in Montreal, Canada: Never will I forget the way in which he knocked out John Bennett at the Sydney School of Arts and sent him spinning along the long corridor, for giving him (Chang) cheek. Does J. K. Emmet remember how he walked on the affections of the Melbourne public by going off to sleep one night in Fritz in the august presence of the Governor and suite? Emmet had been very unwell and considerably worried by his indifferent success, and by accident took an overdose of morphia, which produced the result referred to. Strange as it may appear, although the curtain was lowered and the play could not be proceeded with, Emmet was a made man and people crowded in to see the man who dared to go to sleep in the presence of the Governor.

What reminiscences I could relate of Marguerite Fish (Baby Benson), Little Nell, Baker and Farron, Billy Emerson, Charley Sutton, Alexander P. Waugh, James Carden, G. Chaplin, Scott Siddons, Pomeroy, Jefferson, Al. Hayman, John Smith and many other pilgrims who have been with us and whose memories we cherish.

Perhaps, Mr. Fiske, in your next Christmas MIRROR, if your correspondent in the far South be in this vale of tears, he may write up a few remembrances of the doings of some of your most prosperous artists in times gone by in the Land of the Eucalyptus which may bring back many a forgotten and pleasing memory to those concerned when they were less favored by fortune than now, but who had many a good time among us.

DINGO.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: N. Y. City 20, week.
ACROSS THE ATLANTIC: Montreal 20, week, Toronto 27, week, Rochester July 4, week.
BOUND TO SUCCEED Co.: Cincinnati 20, week.
BENJ. MACHLEY: Providence 20, week.
BOY TRAMP Co.: Newark, N. J., 20, week.
BELLA MOORE: Franklin, Pa., 22-5, Titusville 27-9.
BALDWIN Co.: Cleveland 20, week.
DAVIL'S AUCTION: Sacramento 22-3, Stockton 24-5, San Francisco 27, three weeks.
DREAMS Co.: Providence 20, week.
DAN SULLY'S COMIC GROCERY Co.: San Francisco 13, two weeks, Oakland 27-30, Victoria, B. C., July 4-5, Vancouver 6, New Westminster 7, Victoria 8, Townsend 9-10, Seattle 11-12, Tacoma 13-14, Astoria 15-16, Portland 18, week.
DALY'S Co.: Chicago May 30, four weeks, San Francisco July 11.
EVANGELINE Co.: Boston May 2, eight weeks.
EUNICE GOODRICH: Dubuque, Ia., 20, week, Rock Island, Ill., 27, week, Dubuque, Ia., July 4, week, Cedar Falls 11, week, Ft. Dodge 18, week.
E. T. STETSON: Medicine Lodge, Kas., 23-5.
EZRA KENDALL: N. Y. City 20, two weeks.
ELLSLER'S ALADDIN Co.: Pittsburg 27, two weeks.
EDITH SINCLAIR Co.: Pittsburg 20, week.
FRED. WARDE: Butte City, Mont., 20, week, Helena, 27-9, Bozeman 30, Livingston July 1, Billings 2, Miles City 4, Bismarck, Dak., 5, Jamestown 6, Fargo 8-9.
FRANCIS LABADIE: Grand Haven, Mich., 24-5, Whitehall 27, Ludington July 4.
FUN ON THE BRISTOL: Boston 20, week.
FELTON-CONNIER Co.: Grand Rapids, Mich., 20, week, Muskegon 27, week, Whitehall July 4, week, Manistee 11, week, Big Rapids 18, week.
GUS WILLIAMS: San Francisco 13, four weeks.
GEORGIE HAMLIN: Mason City, Ia., 20, week.
HOWARD'S BLACK CROOK Co.: Hamilton, Ont., 20, week.
HARRIGAN'S PARK THEATRE Co.: Chicago 13, two weeks, St. Joseph, Mo., 27-8, Lincoln, Neb., 29, Council Bluffs, Ia., 30, Omaha, Neb., July 1-2, Cheyenne, W. T., 4, San Francisco 11, five weeks.
HENRY CHANFRAU: N. Y. City 20, two weeks.
HELENE ADELL: Northeast, Pa., 24-5, Erie 27, week, Bradford July 4, week.
JOHN W. JENNINGS: N. Y. City 27, week.
J. H. KANE: Duluth, Minn., 20, week.
JENNIE CALEF: Elmira, N. Y., 20, week.
JEFFREYS LEWIS: Denver 20, week, Salt Lake July 3-4.
KINDERGARDEN: N. Y. City May 30, four weeks.
LILLIAN LEWIS: Joliet, Ill., 23, Aurora 24-5, Chicago 27, week.
LOUISE ARNOT: Boston 20, week.
LOTTIE CHURCH: Hoboken July 4, week.
MURRAY AND MURPHY: N. Y. City 20, two weeks.
MINNIE MADDERN: N. Y. City June 20—indefinite season.
MADISON SQUARE Co. (Palmer's): Chicago, June 6, three weeks.
MRS. LANGTRY: San Francisco 27, two weeks.
MME. JANISH: Provo, 22-3, Denver 27, week.
MAUD ATKINSON: Keokuk, Ia., 20, week.
MEYER THORNE Co.: Danville, Va., 20, week.
PHOSA MCALLISTER: Towanda, Pa., 20, week.
RICHARD MANSFIELD: N. Y. City May 30—indefinite season.
MRS. RILEY'S Co.: Indianapolis 20, week.
N. C. GOODWIN: Boston 20, week.
PUCK Co.: Beloit, Wis., 24-5.
PAULINE MARKHAM: Charleston, S. C., 20, week.
RHEA: Portland, Ore., 22-5.
RANCH 101: Boston 20, two weeks.
REDMUND-BARRY Co.: Halifax, N. S., July 18.
SMITH'S UNCLE TOM Co.: Syracuse 20, week, Rochester 27, week, Buffalo July 4, week, Montreal 11, week.
SARAH MCVICKER: N. Y. City 20, week.
SAM'L OF POSEN Co.: Washington 20, week, N. Y. City July 4, week.
SARAH MCVICKER: N. Y. City 20, week.
T. W. KEENE: Halifax, N. S., July 4, week.
THELEGAN-SEWARD Co.: Allentown, N. Y., 23-5.
T. J. FARRON: Buffalo 27, week.
TAVERNIER Co.: St. Louis, Mich., 20, week, Big Rapids 27-July 4, Grand Rapids 5-9, Ludington 11, week, Manistee 18, week.
WILBER COMEDY Co.: Sedalia, Mo., 20, week, Leavenworth, Kas., 27, week.
WORLD Co.: Providence 27, week.
WILBER DRAMATIC Co.: Sedalia, Mo., 20, week.
WETTLAUFER'S Co.: Yonkers, N. Y., 20, week.
ZOZO Co.: Belleville, Ont., 24, Peterboro 25, Guelph 27, Stratford 28, Port Huron, Mich., 29, Mt. Clemens 30.

OPERA AND CONCERT COMPANIES.

BOSTON OPERA Co.: Menomonee, Wis., 23-5, Lacrosse, July 11.
BIJOU OPERA Co. (Randall): Denver June 20—Summer season.
CRITERION OPERA Co.: Dayton, O., June 27—indefinite season.
GOLDEN OPERA Co.: Saginaw City, Mich., 20, week.
KIMBALL OPERA Co.: Boston June 27—Summer season.
MCCAULL'S SUMMER Co: Baltimore May 2, eight weeks.
MACCOLLIN OPERA Co.: Cincinnati, June 13, six weeks.
NOSS FAMILY: Hackettstown, N. J., 23, Dover 24, Morristown 25, Madison 26.
ROYCE-LANSING BELL-RINGERS: Muskegon, Mich., 23, Plainwell 27, Ostego, 28, Allegan 29, Grand Haven 30, Whitewater, Wis., July 1, Fort Atkinson 2, Lake Mills, 4.
PYKE OPERA Co.: Victoria, B. C., 20, week.
STARR OPERA Co.: Philadelphia June 6—Summer season.
TEMPLETON OPERA Co.: Halifax, N. S., 21-5, Charlottetown, P. E. I., 27-8, Monckton, N. B., 29, St. John 30-July 1-2, Calais, Me., 4-5, Eastport 6-8, Fredericton, N. B., 8-9.
WHITNEY FAMILY: West Richfield, O., 25.
WILBUR OPERA Co.: Toledo June 13, four weeks.
HAVERLY'S: Chicago May 23, four weeks.

VARIETY COMPANIES.

BIG FOUR: Philadelphia 27, week.
IDA SIDDONS: N. Y. City 20, week.
KENNELLY: Cincinnati 27, week, Indianapolis July 11, week.
LILLY CLAY'S Co.: Philadelphia 20, week.
TOPACK-STEELE Co.: Rochester 20, week.
WOOD-BRADLEY Co.: Hoboken 20, week.
WINNETT'S EUROPEAN SENSATION: Brooklyn, July 18.

MISCELLANEOUS.

BRISTOL'S EQUISCURRICULUM: Belfast, Me., 23-5.
BARTHOLOMEW'S EQUINE PARADOX: San Francisco June 30, three weeks.
BALABREGA: Paterson, N. J., 20, week.
COUP'S SHOW: Wichita, Kas., 20, week.
CROCKER'S HORSES: Toronto 20 week, Kingston 27, week, Montreal July 4, week.
HERCAT (Ye Olde London Streete): New York City—indefinite season.
KELLAR: Boston 20, week.
MORRIS' EQUINES: Chicago 6, three weeks.
PROF. CROMWELL: Chicago May 30, four weeks.
SPARKS BROTHERS': Milton, Pa., 23-4.

CIRCUSES.

ADAM FOREPAUGH'S: Corning, N. Y., 23, Oswego 24, Port Jervis 25, Staten Island, N. Y., 26—indefinite period.
BARNETT'S: Manhattan, Kas., 23, Rock Island, Ill., July 16.
BARNUM'S: Boston 20, week, Brockton 27, New Bedford 28, Taunton 29, Woonsocket 30, Worcester July 1, Springfield 2, Holyoke 4, Greenfield 5, Brattleboro, Vt., 6, Keene, N. H., 7, Fitchburg, Mass., 8, Marlboro 9, Lowell 11, Haverhill 12, Lawrence 13, Lynn 14, Salem 15, Gloucester 16, New Bedford 18, Biddeford, Me., 19, Lewiston 20, Portland 21, Dover, N. H., 22, Nashua 23, Manchester 25, Concord 26, Plymouth 27, St. Johnsbury, Vt., 28, White River Junction 29, Montpelier 30.
DORIS': Ashtabula, O., 24, Findlay 30, Rock Island, Ill., July 4.
F. A. ROBBINS': Augusta, Me., 23, Waterville 24, Bangor 25, Dover 27, Old Town 28, Calais July 1, Houlton 2, Caribou 4, Grand Falls 5, Woodstock 6, Canterbury 7, Fredericton 8, St. John 9.
HUSBURT-HUNTING: Pittston, Pa., 20, week.
IRWIN'S: Poughkeepsie 23-5, Brooklyn 27, week.
LEROUX-WEBB: Boston 20, two weeks.
LAIR'S: Allentown, Pa., 23-5.
MENCHES: Meadville, Pa., 23-5, Titusville 27, week.
MILLER-STOWE: Newburg, N. Y., 29-July 1.
ROBINSON'S: Denver July 4.
SELLS BROTHERS': Quincy, Ill., 23, Fort Scott, Kas. 27.
WALLACE'S: Shamokin, Pa., 23.

Highly Colored.

Wilson Barrett is domiciled in George Eliot's old home at New Bank. Since his return to London he has been talking enthusiastically about his late tour of this country. Perhaps a natural fervor may account for the very gaudy terms in which the actor alludes to his American engagements; perhaps in his eyes it was indeed a triumphant progress attended with the glad acclaim of the multitude and pæans of praise from the press. But to our sober recollection it was in reality quite a modified affair.

To a London interviewer Mr. Barrett among other things said: "My reception by people of the best social position was simply overwhelming." "It is an unusual thing in America to receive a call at the end of a performance. I never went off the stage at night without receiving at least four recalls after the last curtain had gone down." "Such enthusiasm I never before experienced." "In Boston—cold, conservative Boston, as they call it—I received during my first night of Hamlet twenty calls before the curtain," etc. Mr. Barrett evidently believes in the virtue of speaking up for oneself. Following is what he had to say about his treatment by our papers:

"How were you treated by the press?"

"Splendidly. I do not say that I deserved the treatment which I received; I simply tell you what I found. From the great body of the journalists in America I received the greatest kindness. I was the guest of the press club in every town I visited, and they vied with each other in doing me honor. On one or two occasions certain things were written by certain persons, but these were promptly disavowed, and whenever this occurred I was invited to a press banquet, as if to convince me that the injustice was not endorsed by the others. Of course I could hardly expect to go through a country like America without receiving something which might be considered unfair treatment. The most that I have to complain of, however, was done by some persons who represented English newspapers. If these gentlemen had sent a resumé of all the newspaper criticisms I should have been perfectly content, but in most instances they were careful, in cabling to their papers, to send only such notices, or portions of notices, which were unfavorable to me. For instance, in a column and a half notice in a Philadelphian paper, which was most kind to me on my appearance as Hamlet, the sentence appeared, 'In Mr. Barrett's endeavor to be realistic, he, perhaps, sacrifices something of the poetry of Hamlet.' The latter portion of the sentence alone was cabled to England. The sender of the cable omitted to say that the writer of the notice from which he quoted said, after speaking of other Hamlets which he had seen. 'It is the best Hamlet we have ever seen, and we have never understood or appreciated the character until we saw Wilson Barrett in the part.'"

"We understood here that you had had a row with the papers, and had, before the curtain, pitched into the American press generally for its treatment of you."

"Then you were entirely mistaken. If I had done so I would have been a miserable and ungrateful cad. No one could have received more kindness than I received from American journalists. I suppose the report was started on account of some speeches I made before the curtain on my return visit to New York. Certain papers there seemed to resent the idea of my playing Hamlet in that city. They were willing to give me credit for anything else I did, so long as I refrained from appearing in that role. I did not play it until I returned for my second visit there. Then they opened upon me, as they had promised to do. So when the audiences called me out and insisted on my making a speech, I used to chaff them and say, 'You look like intelligent people; how is it you applaud me in a part in which you have been told by certain papers that I am no good in?' This pleased the public, and I used to be cheered to the echo, and people in the stalls would cry out, 'Bravo, Barrett, give it to them!' But I distinctly disavow that any unkindness existed between the press of any portion of America and myself."

The most surprising statement in this interview is that when it was learned in America that Mr. Barrett had lost the Princess' Theatre he had offers of several theatres in its place. "I had three offers in New York," continues the actor, "one in Philadelphia, one in Boston, and one in Chicago, of theatres. The only stipulation they made was, that I should remain and manage the place myself. They seemed indignant that I should have been treated as I was, and they extended their purses as they had opened their hearts to me."

Some Reminiscent Stage Chat.

"What is the first play that I saw acted?" said the octogenarian club man and theatre-goer. "Well, the first that I remember was, I think, called Jane Shore, written, I believe, by that madman who was also delivered of that pompous fustian drama named Alexander the Great, or something of the sort, where two wives figure—one a virago, Roxana. Jane Shore is not dead yet. Clara Morris revived it not very long ago, did she not? It is made up of rhymes such as—

> In vain she seeks her folly to deplore,
> In vain looks back to what she was before.
> She sinks like stars that set to rise no more.

"Do I remember any particular American actresses of note that seem forgotten now? I recall just now two of such—Mrs. Duff and Mrs. Drake; but I won't swear that either of them was what we understand as born Americans, though I think they were. There was an old theatre in this city about 1830, called, I think, the Richmond, or Murray Hill, Theatre, or some such name, and old-time plays were in vogue there. So were Mrs. Drake and Mrs. Duff. As I recall her, Mrs. Drake was a native Kentuckian, an actress of much power and great popularity; a tragedienne. She was still on the stage in 1840, and, old woman as she was then (*passé*, at all events, for what woman on this globe is old?) She managed to captivate and marry a young Indiana statesman, then a member of his State Legislature, the author of the famous lyric called 'The Song of the Steam.' But the bonds of Hymen were soon burst. The god 'took wings and would not be in rosy bondage bound.' Mrs. Drake will be recalled by many of your readers in Louisville, where she was the queen of the tragic stage up to 1840.

"Of Mrs. Duff I can't speak in any detail. No, fond as I am of the stage, I have no volumed history of it, nor have I read one. I suppose, if such book there be, that these actresses must there have a record. Their style? Declamatory, the old stilted stage stride; admirable elocutionists, especially Mrs. Drake, who was really a handsome woman as well. As well as Shakespeare, they did such roles as Mrs. Siddons figured in—the Belvederas and Mrs. Haliers, etc., of their period. That old time was better for comedy actors. Our tragediennes were too 'bathetic' by far.

"Old Cooper? Yes, I remember him far back, and a capital actor he was, too—a downright good actor in tragedy was he; and the best Falstaff (not Hackett excepted) that ever was seen in America. He was the man whom George Frederick Cooke accused of kidnapping and shipping him to America when that famous actor was drunk. At that (Cooke's) time, I believe, Cooper was connected with the management of the old Park Theatre. When I last saw Cooper I was a young man. It was at a complimentary benefit given to the tottering veteran, and a splendid thing it was. Charles and Fanny Kemble volunteered. The play was Venice Preserved, Cooper as Pierre, Charles Kemble as Jaffier and Fanny as Belvedera. The fashion, taste and wealth of the city were there. Cooper's Pierre was one of his best roles; and he acted that night—it was his farewell to the stage—with almost his earlier vigor. Cooper's style was vigorous, intelligent, declamatory, oratorical, crude in stage art, and indifferent to stage 'business,' but flashing with histrionic fire here and there. I believe that President Tyler gave Cooper an appointment in the Custom House, which he filled until his death."

The Signs of the Times.

All the signs of the times show a vast uprising in the direction of the Theatre. The momentum of the press, of society, of hosts of devotees in all classes, a rapidly increasing army of immediate supporters, impels it at every point of the compass, and the atmosphere is heated with its electrical discharges.

The domain supposed to be least accessible to its presence, the Church, is invaded and the skirts of the clergy are in a measure painted with the prevailing red of the theatrical ecstacy. Church edifices are transformed into theatres, amateurs get possession of pulpit platforms, and the pulpit itself is mounted as a Pisgah from which to exploit the drama.

Furthermore, the priestly robe is thrown aside and the histrionic toga assumed. One of these recalcitrants, in the mouth and under the eye of everybody just now boldly proclaims: "If they do not permit us to teach these things from the pulpit we shall preach them from the stage of theatres, from the public market-places, from banks by the seashore and even from the tail of a cart. In truth, my friends, the time is not far distant when you'll have to come to the theatres to get your religion."

Nor did the lively ecclesiastic shoot far wide of the mark when he let fly this shaft. Many of the profoundest utterances and exemplars devotional character are to be found in the pages of plays and heard and seen on the boards of the theatre.

Three hundred years has the world resounded with the melodious chansons of Shakespeare, and in earlier times who embodies and illuminates so clearly the theology of ancient people as the noble Greek tragedians?

All things conform to the great Movement of the Universe, as they more nearly approach the divine element in which bibles, books, dramas, operas live and have their being. We, therefore, take as a matter of course the priestly avowal that the people may look within the theatre as well as in churches for oracles of the loftiest truths and an inspiration akin to religion. This great fact has been sadly overlooked by those who inveigh against the theatre; superficial observers who never look beneath the outward garment to learn what spirit it clothes.

When to our theatres shall return that romance and imagination which disports in the ideal world, and we have for our nightly visitors and companions the creations of genius, in all their charm and beauty, we will know again it is that divine and human blend and make one world of all that appeals to the soul.

To the elect who are moving on in this direction all that is good and noble is daily recruited and are marching on, marching on to the Era sacred to Art and Immortality.

NESTOR.

Prevention of Fire in Theatres.

Notwithstanding that the fate of so many theatres is destruction by fire, there seems to be even in the construction of new theatres radical defects which nurse the possibility of such disasters as that of the Opéra Comique, in Paris. Architects, it is true, are alive to the importance of ready means of extinguishing fires and of providing exits, and to these ends many ingenious and useful inventions and appliances have been provided, of which the system of perforated water-pipes for flooding a house and the sheet-iron curtains are perhaps the most important. The question of how far the principal sources of ignition may be lessened or prevented altogether seems to be so much ignored that one might almost think the catastrophe was courted rather than shunned. In many of the most serious theatre fires which have happened during the performance, the mischief has arisen from the stage, and has been attended with the phenomenon of a vast body of flame bursting with terrifying suddenness through the proscenium opening. This comes from the disposition of the hanging scenery. It is manifest that a number of large and perfectly dry sheets of canvas hanging vertically and parallel with each other, and only a few inches apart, present vast superficial areas with natural draughtways. Once ignited, the stuff is consumed like a flash. The open gridiron floor above assists the draught; the sudden heat breaks the skylight, and the whole stage, in less time than it takes to write it, is converted into a vast blast-furnace.

Take the stage of such a theatre as Niblo's, having, say, five drops of 40 feet square and six borders of 50 by 12. There we have an area of some 7,300 square yards of material practically all surface. As both sides are available to the flames, we have some 15,000 square yards of flame-surface. The lighting of hanging scenery by means of border lights suspended between, and naturally very close to some of it, increases the risk of ignition. The danger from border-lights might nowadays be much lessened by the use of electric lights, and, indeed, in all large cities gas in theatres might be entirely dispensed with, the risk of fire being thereby immensely reduced. Another method that would reduce the risk of ignition of scenery is textile fabrics treated with tungstate of soda, by which they acquire some of the properties of asbestos in resisting ignition. The death of a ballet-girl on the stage of an English theatre in sight of the audience led, in that country, to the practice of muslin skirts being so treated. If in priming the scenery for painting, the canvas can be treated in a similar way—if nothing more were gained than a tendency to burn slowly—a great element of safety would be gained. It might be well if the managers of say New York or Chicago would combine to bear the expense of putting this suggestion to the test of experiment on a sufficiently large scale to determine upon its general feasibility and adoption.

Assuming that a theatre were lighted entirely by electrical apparatus, and that no danger existed from furnaces, there are still three "inflammation spots" in a theatre—viz.: the carpenter-shop, the property-master's and the scene-painting rooms. It is scarcely too much to say that in every theatre in existence these departments, instead of being isolated, are placed in most dangerous proximity to the stage and the scenery. In most instances the paint-room is a bridge over the rear of the stage, and the row of burners to light the artist at his work is right against the rear hanging border. There is often ground enough and to spare for these shops to be all but isolated from the main building.

All who are acquainted with the stage arrangements of theatres will agree that the most lamentable ignorance of the working needs of a theatre is displayed by architects. Instead of a proper disposition in the construction, the shops are muddled as if by chance, and seemingly where most risk of fire occurs, and the dressing-rooms are placed where the actors can be quickest done to cinders.

Let architects study the rear of the curtain a little more, and we might have a theatre built with less chance of fire and more convenience to those whose business lies in it.

S. C.

The Timid Debutante.

The debutante is timid. If she wasn't timid she wouldn't be a debutante. If she wasn't a debutante, she wouldn't be timid. There is method in her timidity. Timidity is her great card, and she plays it for all it is worth. Sometimes she plays Julia in The Hunchback; but her character is a secondary consideration. What she dotes on is timidity. Occasionally she takes a dose of "Rough on Rodents," curves her backbone, swallows her thorax and gurgles spasmodically as she does the potion racket in Romeo and Juliet. But that, too, is of three-ply secondary consideration. Her aplomb is a smile into which she tries to throw all of her superabundance of timidity. I never saw a debutante try to smile that I did not feel like going off and eating a dozen soft, shell crabs out of season and doing the seasick act for a week.

There is a queer sort of hilarity in a debutante's smile that makes a man long for some sylvan grove where plays do not congregate and where all nature personified in the person of a fresh young lady with pink slippers essaying the tragic is aloof. I do not wish to disparage any young lady from trying to act. What I rail against is the similarity of the verbose gushes of timidity. When a fresh young girl, one who has been picked ere she was ripe, rises and confronts me with a hemispherical, ten-yard from pole to pole wave of the "timid fake," I howl. The timid debutante should be reset, refitted and regrafted. Life is too full of the vapiduers of the which for us to sit like stoics and grin in good-natured *eclat* over the lum tum timid deal to which we have so often been (ill)-treated by the debutante of soaring aspirations. If she will only lay aside that simper which would curdle a pan of well regulated cream, we—that is, you and I, friend reader and millions of other victims—will vote her—a place in the fourth row along with the chorus and ballet girls.

H. S. K.

Gossip of the Town.

Verner Clarges will open his reading tour at the watering-places early in July.

Richard Stahl has adapted from the German a comic opera called Said Pacha.

Willard Brigham is at his home in Grand Rapids, Mich., for the Summer.

Benj. Maginley is having a successful Spring and Summer season in Inshavogue.

John G. Ritchie, manager of Mrs. Bowers, is at Mamaroneck for the Summer.

It is understood that Anarchy will open the season at the new Broadway Theatre.

Quite a number of very bad actors are now enrolled among the very good managers.

Irene L. Hernandez has been engaged by Hoyt and Thomas for A Hole in the Ground next season.

Dr. Jekyll and Mr. Hyde and A Parisian Romance will be the chief features of Richard Mansfield's repertoire next season.

Amelia Summerville, George W. Howard and Herbert Gresham will be seen with Dixey in the burlesque Faust next season.

Emma R. Steiner, composer and musical director, makes her headquarters at Steinway Hall. Miss Steiner has orchestrations of light operas for sale or rent.

Henry E. Hoyt is painting a weird scene for the fairy prologue to Newton Beers' Heart o' Bleakmoor. It will introduce a number of transparent supernatural effects.

Katharine Walsh will again be Charles Erin Verner's leading lady, having been re-engaged for that actor's tour in Shamus O'Brien, which begins on August 28 in Cincinnati.

Blanche Vaughn will star next season in a satirical comedy entitled Gone to Canada. She will be under the management of Will T. Burnside, whose business address is Westerly, R. I.

The following people have been engaged for Annie Pixley's company: M. C. Daly, Daniel Gilfether, Wilton Lackaye, Fred. Sackett, Annie Barclay, Annie Douglas and May Thompson.

Frank C. Cooper, well known in the profession as a manager and agent, is lying dangerously ill at the Brooklyn City Hospital. He recently submitted to a severe surgical operation.

George Backus has gone to his home in Columbus, O., for the Summer. He was in Annie Pixley's support during the recent run of The Deacon's Daughter at the Union Square Theatre.

Ethel Barrington has been engaged for Bartram and Burbidge's Comedy company, which opens its season in A Night Off in August. W. G. Peterson, the business manager, is busy filling time.

The sisters Lillian and Rose Andrews will be in Maggie Mitchell's company next season. The former has been in Miss Mitchell's support for several seasons. The latter has recently arrived from Australia.

J. B. Studley has a guarantee of $10,000 for a season of forty weeks in A Great Wrong, under the management of T. H. Winnett. Mr. Studley has great faith in the strength of the part he is called upon to enact.

Just now the foyer of the Madison Square Theatre presents a very inviting appearance. Every nook and corner is filled with fragrant flowers and tropical plants. Mr. Mansfield and his manager, Mr. Price, exert every effort to make the Summer patrons comfortable.

Agnes Herndon is resting for the Summer in Chicago. For next season's repertoire she will have The Commercial Tourist's Bride, which is to be changed into a musical comedy, and A Remarkable Woman, which is being revised by Mr. Barron, of the Chicago *Inter-Ocean*. Next season Miss Herndon will tour through the West and South, opening in Sedalia, Mo., in a new play.

Henry W. Johnson has secured from Mrs. Therese Vaughn Mestayer the exclusive rights to the farce-comedy, We, Us & Co., for next season. For the past three or four seasons this has been one of the most successful attractions of its kind on the road. Next season, as usual, it will be played in leading theatres only, and the company will be as strong, if not stronger, than ever. Time is rapidly filling.

Dominick Murray states that he will retire after the close of next season. He is making arrangements for a tour in O'Rielly Aboo, a dramatization of Carleton's Irish story, "Willie Rielly and his Colleen Bawn," and an English melodrama which George Honey is rewriting, called Softy; or, The Stolen Child. E. J. Parker will be the manager. The season opens in October with a two weeks' engagement at the Boston Bijou.

Keep It Dark, the farce-comedy which scored such a success with W. T. Bryant and Lizzie Richmond as the stars, goes out the coming season more strongly equipped than before. Besides those clever fun-makers, Mr. Bryant and Miss Richmond, Julia Wilson and James Bevins have been engaged. Miss Wilson will be remembered as the Tot in Joshua Whitcomb for several seasons. Mr. Bryant will appear as Vasiline, Miss Richmond as the American Actress, Miss Wilson as the Little Maid and Mr. Bevins as Presto Neverchange. The rest of the company will be made up of carefully selected singing comedians and specialists. Charles F. Fox and Co., of 77 East Tenth street, this city, are the proprietors.

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Butler, Mo	2000	800	Lon Kinney
Parsons, Kas	10000	1000	Lon T. Baird
Webb City, Mo	5000	1000	James R. Ellis
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Joplin, Mo	10000	1000	T. H. Haven
Rich Hill, Mo	3000	800	T. D. Sanderson

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London News and Gossip.

LONDON, June 9, 1887.

The principal event which has transpired in the theatrical world, since I last mailed you, has been the production of a new play at the Lyceum on Tuesday afternoon. Apart from the fact that the gifted Ellen Terry appeared in the chief character, the piece had no connection with the Lyceum management. The play was entitled The Amber Heart. It was in three acts, and was described by its author, A. C. Calmour, as a "poetical fancy." There was perhaps more fancy than poetry in it, but but still it was a neat and smooth bit of writing of the psychological rather than of the dramatic sort. Calmour was at one time a boy-actor at the Lyceum—in fact, he played the Fat Boy there in an early cast of Albery's version of Pickwick, now called Jingle. When he grew to man's estate he (Calmour) dabbled in play-making and nailed up several fairly exciting melodramas for the minor houses. But later, perhaps because he became sometime secretary for our best poetic playwright, W. G. Wills, Calmour suddenly developed an itch for blank-verse and gave, off two little one-act things called, respectively, Cupid's Messenger and Love's Martyrdom. These efforts, albeit not very original as to idea, were pretty and gave opportunity for excellent acting, and so Calmour was forgiven accordingly.

* * *

His latest effort was, as I have said, in three acts, and was, of course, more ambitious than the playlets just mentioned. The story, however, was not commensurate with the length of the play. One act, or, at the most, two short acts, would have amply sufficed. The author had evidently spread himself on the character of the heroine, Elialine, and had kept Ellen Terry in his eye all the time. He had certainly fitted that lady with great precision, and so deserves credit for a difficult feat of literary tailoring. Elialine is a merry, frolicsome maiden, who, although surrounded by wooers and pairs of lovers, is herself untouched by the tender passion. At first she doesn't mind, but anon her curiosity is aroused, and she is anxious to know why she should be exempt. Her guardian, an old jester, who once loved her mother, points out to her that her exemption is due to a little amber heart that she wears round her neck; whereupon she flings the charm out of the window into the lake below, and at once falls madly in love with Silvio, a poet, who has hitherto pleaded for her love in vain. After a month, however, the hard tires of Elialine and woos Mirabelle, who makes more fuss of his verse, and poor Elialine has several attacks of anguish and despair. At length, when openly scorned by the wandering minstrel, she makes arrangements to throw herself into the lake after the amber heart. The old jester, however, recovers the heart just in time to give it back to Elialine and with it forgetfulness of the love-anguish which she has endured, and the curtain falls on Elialine resuming her maiden meditation fancy-free.

* * *

It was a pretty conceit, and rare poetry and pathos did Ellen Terry infuse into the character of the heroine. E. S. Willard, appearing for the first time in London in a virtuous blank-verse part, made a big hit as the kind-hearted jester-sage Coranto. In delivery of blank-verse Willard is without a superior on our stage, and although a spare man of no great height, he hath a majestic manner when occasion requires. Beerbohm-Tree, one of the finest character-actors we have, looked picturesque as the poet, but in other respects he couldn't touch it. The rest of the characters were inferior, and, on the whole, their interpretation by the play did not tend to raise them. Little Calmour was called at the finish, and he acknowledged the summons with befitting dignity.

* * *

The only other novelty of the week has been the production of a new one-act curtain-raiser at the Comedy, where The Red Lamp still holds on. The little novelty is called The Step-Sister, and is by W. Sapte, Jr., a young man who has done one or two clever humorous little things, and who threatens us with a three-act "psychological farce," called Uncle's Ghost, next Tuesday. In The Step-Sister there is a blind girl who is about to be married, but her fiancé suddenly prefers the poor girl's step-sister, and for awhile much anguish prevails all round. Eventually the blind girl forgives her recreant lover and says, "Bless you, my children," and all ends happily—at least for the poor blind girl, who is certainly well rid of the cad she was about to espouse.

Janet Achurch played the blind girl with true feeling, but the rest of the cast does not call for mention. The little piece was warmly received.

* * *

Though no more new theatres have been built—in newspaper paragraphs—since my last, inspired oraculations concerning those which have already been (paragraphically) constructed are as plentiful as hitherto. During the week endeavors have been made to prove that the new theatre which Wilson Barrett is going to have "not a hundred miles from the Princess'" will be hard by the Oxford Music Hall and backing into Hanway street. This is not so, the site in question having been secured by Andrew Melville, a provincial manager whose enterprise and eccentricity are alike considerable. At least this is what we are told by the inspired ones aforesaid. I don't know whether anyone really cares twopence one way or the other, but so many newspapers now devote space to the cackle of the coulisses that there is keen competition for even the smallest item of news—or what passes for such. Of course the mummers themselves are not slow to profit by these opportunities for bold advertisement. Doubtless the craze will wear itself out in time, but for the present to such straits are we reduced for really original items of information that some of our dramatic gossipers are driven to inventing their own facts—sometimes with rather lamentable results.

* * *

But to resume, this Oxford street theatre was the other day announced as going to be "a home of melodrama at cheap prices"—how cheap may be guessed when I tell you that a threepenny gallery was expressly stated as forming part of the scheme. I don't know whether Melville was himself the author of the rumor. Anyway he is responsible for the contradiction, which has now been duly published, and thus the public has *twice* had poured upon it an announcement of a new theatre, which is quite as much in nubilus as in Oxford street.

* * *

The site in Shaftesbury avenue which has for some months been placarded with the name of John Hollingshead has (according to John himself) now been practically disposed of to "a gentleman of taste, enterprise and commercial experience, who takes with it a 'call' of £25,000," which Hollingshead and Company had for the purposes of the building.

* * *

Our Board of Works is a very peculiar institution. There are those among us who declare that in some respects it could give your old Tammany Ring any amount of start and the hollowest of beatings—but this by the way. John Hollingshead's experiences in this connection are certainly rather curious. When part of this site was put up to tender by the Board last Summer, D'Oyly Carte offered to take it on condition that he could lease the whole block, which included the deceased Café de l'Etoile. The Board refused to deal with the block except in detail, and Carte withdrew his offer. The land was sold to a speculative purchaser, from whom Hollingshead and Company bought the lease at a premium. Six months after the leasing of the original ground the cafe was put up to auction, and was bought by John and his friends at a price which represented £300 a year less rent than they had offered—or a loss capitalized of £5,000 to the ratepayers of London. John hopes and believes that the new theatre will be an ornament to the Metropolis, but he is afraid that the difficulties of the sky-line will necessitate a form of construction to which he is obstinately opposed, and which, says he, "I shall certainly avoid in two other new theatres which I am organising in the same neighborhood."

* * *

A man from one of the evening papers has been interviewing Miss Fortescue this week, and she has given him her "impressions of America" at great length. She is candid, anyway, and has evidently a very high opinion of *her* opinion, whatever other people may think. To begin with, Miss Fortescue declares that American railways are horrid, stuffy, uncomfortable, incommodious; that they have no privacy, and are altogether detestable and abominable. On the other hand, she opines that of all the delicious sirens who have lured men to destruction, none do it more exquisitely than our American cousins. Their clothes, their go, their *chic*—in point of fact their whole entity—is absolutely bewitching.

"I have never," says Miss F., "seen women better dressed and turned out all round than American women." At the same time she thinks they possess the most exquisitely useless hands she has ever seen, and although she has heard a good deal about their pretty feet, she can't say that she ever saw them. American houses are, according to Miss Fortescue, like the American people—distinctive. You may say that this or that or the other hanging book or arrangement is eminently French, or that this has a Hollandish quaintness and neatness, but the entire result is utterly dissimilar to anything you will find anywhere else. But at least their houses "are universally built with the most hospitable intent." Miss Fortescue discovered that the New England States enjoy, with Dublin, the singular characteristic that humor seems to be the private monopoly of the cabmen. It seems that she "she heard remarks from their mouths," not desirable perhaps for repetition, which had more fun in them than half the published humor, and which would make the fortune of an energetic diner-out, if he was only clever enough to edit them. She is not hogs on the balance of American inland scenery. Vast space is not exquisite beauty that rises up and strikes you with fresh delight every time you look out of your window, and the fact that there lies before you an uninterrupted stretch of three thousand miles, though highly interesting to the geographical student, is hardly, in Miss F.'s eyes, a compensation for the lack of trees, hedges, water and lakes. She thought the most amusing thing about Americans is that they wear goloshes; that Maryland looked like a gigantic Gloucestershire, stretched and enlarged to an enormous acreage; and that Chicago was the most hateful city she ever was in. She characterized the home of the hog aristocracy as "a mixture of Clerkenwell Lane and Belgrave Square indiscriminately tumbled together and bundled on to the seashore of the English Channel." I reckon that Miss F.'s receipts didn't pan out particularly well while she was in Chicago, and hence these tears.

* * *

The Brown-Pottery season at the Gaiety has had to be postponed until at least the 27th, as the play is not ready. I am doubtful whether it will really commence then; but it is to come off sooner or later. Meanwhile, it being found that Kyrle Bellew, who was to have played the hero, can't arrive here in time, the part has been given to Forbes-Robertson. That excellent comedianess, Fanny Brough, has also been engaged.

* * *

The reopening of the Olympic under the direction of Agnes Hewitt has also been postponed from next Saturday till the following Tuesday, because the drains of the house required extra care.

* * *

Leonora Bradley, well-known to you, is coming here to act under the management of her brother, E. C. Stafford.—Eighteen new theatres were spoken of for Shaftesbury avenue. Hollingshead has sold all the rights of his projected theatre to H. J. Leslie, of the Prince of Wales', who will call the new house The Lyric.

GAWAIN.

A Suggestion and a Protest.

A seeker after information writes THE MIRROR and makes a suggestion. His suggestion has been anticipated, and the information will follow. For some time it has been the intention of THE MIRROR to compile a list of copyrighted plays which pirate managers make their especial prey, and also to get up a cautionary list of these managers. These lists will be kept standing in THE MIRROR for a few weeks, that all local managers will have an opportunity to give them careful perusal. This will do away with the plea of ignorance so often made by resident managers—that they were unaware that they were assisting in the selling of stolen goods. Our correspondent writes:

FRANKLIN, PA., June 20, 1887.

Editor New York Mirror:

DEAR SIR:—I believe it is wrong to allow a company to present in my house a play to which it has no right, and will not permit it if I know it; but my knowledge of plays and their owners is small, and I find on inquiry that managers and actors differ in their opinion as to which are and which are not public property. Some companies that are mentioned in THE MIRROR correspondence as pirates, are received into good theatres by old and experienced managers, who seem to profit by the engagements and have no trouble in booking first-class attractions. I would suggest that THE MIRROR publish a list of plays that are not public property. I am new to the business, but anxious to build up a reputation for a new theatre and its management, and I know there are others who are ignorant, and, like myself, need trustworthy information.

Respectfully, D. D. GRANT.

Below Manager T. C. Howard gives a detailed statement of the part taken by him in the proposed performance of The Black Crook in Malone, N. Y. Mr. Howard claims to have certain rights in the spectacle—rights, under the signature of the author, for all of Canada—and that there was simply a misunderstanding between the Messrs. Kiralfy and himself as to the expiration of a contract for certain territory in the United States. But let the manager tell his story:

Editor New York Mirror:

Having for a few weeks missed my regular weekly reading of THE MIRROR, I have but lately become aware of the controversy in your columns regarding the performance of our company in Malone, N. Y. Your comments are entirely unwarranted by the facts, and you have been purposely misinformed. I ask the same privilege to answer, through the same columns in which you have done me an unintentional injustice. The entire animus of the affair is the effort of a couple of theatrical speculators to secure a public recognition of themselves and their theatre, which is warranted neither by their professional knowledge nor the quality or status of their house. I positively protest against being enrolled as a play-pirate. Messrs. Ferguson and Meritt's statements are devoid of truth in every essential particular. I took the other house because I was advised that it possessed the best stage for our production. When I applied for time I had a perfect legal authority to present the piece. This past season Messrs. Moulton and Baker purchased this authority from the Kiralfys, and engaged me to superintend its production and representation. I remained under their management until April 23, when I obtained an interest therein. When we sent to Malone, the contract time had not expired. The contract was until May 12. I believed and contended that it held until midnight of 12th, while the opposition insisted that it expired at midnight of 11th. I arrived in Malone the day previous, and got out new printing and announcements of change of bill and gave complete public and private notice of the change; but Messrs. Ferguson and Merrett had made threats that they would close the house, and their emissaries were out all day spreading the report that we would not play. We fulfilled the announcements, and did not give a "nondescript variety performance," but presented The Magic Talisman, written by John S. Langrishe and myself, and duly copyrighted in the Spring of 1873, thirteen years ago, and presented by us all over the country.

The statement regarding my speech shows that my presentation of the case cut home. The "howls of derision" existed only in the imagination of those who were interested in furnishing you the information.

I have always possessed ample authority for all performances of The Black Crook. I held a recognized financial position as manager and proprietor of one of the largest spectacular organizations ever known in the United States, travelling for years before the Kiralfys were known to the public as managers, and but little known as dancers. I have been buried in Western wilds so long that none but the most prominent old-time professionals remember me. With the exception of Henry C. Jarrett and John Vincent, no man in America has had as much experience with this play as myself. Another lie to nail is that we used Kiralfys' paper. We never have used any but our own stands and lithographs, which are our property. We filled every date and have extended our season. I have a right to present the play in Canada, under the signature of the author himself—a perpetual permission for which I paid a certain sum in full. No other man possesses an equal right or privilege. I enclose both the Malone dodger, printed the day before our performance, and also our present programme. I have placed the matter in hands of S. A. Beman, attorney-at-law; also refer to the Mayor, Sheriff, City Marshal and any prominent or disinterested citizen of Malone for verification of my statements.

T. C. HOWARD.

Manager Albert, of Chattanooga, Tenn., forwards the following correspondence that recently passed between himself and Leslie Davis, manager of the Basye-Davis pirate craft. Mr. Davis is a stern foe of the play-pirates, and they have never been able to get a foothold in Chattanooga:

DANVILLE, Ill., June 9.

Please give me open time in October and November—week stands—for Basye-Davis Ideal company in repertoire. * * * Have an elegant company and gave unbounded satisfaction all through the South the past season. Very truly, LESLIE DAVIS.

The local manager's reply was vigorous and to the point:

Mr. Leslie Davis:

SIR:—I have no open time for week stands in the regular season. But even if I had I would not give it to you, as I never play pirated pieces in my house. The press notices that you endorse are sufficient to show me what flag you fly at your masthead.

PAUL R. ALBERT.

While the Sam'l of Posen matter is hardly worth further discussion, and while THE MIRROR has never accused its present sponsors with piracy—but simply with using the name of a star who was not in the cast, and thus imposing upon the public—the following letter, in which some very distinct statements are made, will be read with some interest. The writer does not care to have his name used, but will consent to its being revealed if needed:

Editor New York Mirror:

DEAR SIR:—On Monday, May 24, Sam'l of Posen was billed in Saratoga, N. Y. The same lithographs that Curtis used were hung out, and no effort was made to cover up his name. I have seen the letters *pro* and *con* in recent issues of THE MIRROR, and the letter from the manager in your last number. He is not honest with you, for the newspapers in Saratoga on that occasion boldly advertised Curtis. There is no excuse for that, and the fact cannot be disputed. Old lithographs may be used up for a Summer soap with the excuse that the bill-poster was ordered to cover the name; but newspaper advertisements are stubborn facts.

Newton Beers sends THE MIRROR a couple of dodgers of the Brown Comedy company announcing Fanchon and My Partner in a Western town. T. M. Brown is at the head of this concern and plays Major Britt in My Partner. The flinty cheek of this manager is shown in the following card: "In presenting this beautiful drama for the first time to the citizens of Shelby I have been prompted by the solicitations of a great many residents, and also with a desire of giving you the privilege of seeing my new company perform this play, which is the best work of that popular dramatist, Bartley Campbell, Esq., and I hope your patronage will be such as this great production deserves," etc., etc.

Hard Lines.

Sometimes I wonder if it's planned
To be too much for us to stand,
And if these girls of wealth and birth,
Whose clothes are made by that chap Worth,
These lovely girls, with Eastlake hair
And flower face and baby stare,
Have any right to up and flare
And put a fellow in disgrace
Who—all through Worth—and her—and lace
Forgets to keep his proper place?

Arms and throat and shoulders fair
Are left by Worth with dimples bare.
Here a bit of lace so light
That all the curves of creamy white
That rise beneath are plain in sight.
There he hangs a piece of stuff
That falls in straight folds, soft enough
To let each yielding line be traced
From taper foot to rounded waist.
She lets the moonbeam touch her face
And light the gem that holds in place
That soft rising bit of lace—
Then the perfume in her hair
Gets all mixed up with the air.

And she bids you clasp the band
That is slipping from her hand—
Well—you hadn't done that yet—
When you do—you just forget—
Catch her right there in your arms,
Dress and gem and half-hid charms,
Kiss her eyes and throat and face,
Get forever in disgrace.
Of course the *girl* is not to blame;
She is all indignant shame—
But I swear I do not see
Why *all* the blame is dropped on me
And that Worth gets off scot free.

BOB.

Professional Doings.

—The season at the People's Theatre closes on next Saturday night.

—Mr. and Mrs. Gus Bothner sailed for Europe on the *City of Rome* on Tuesday.

—Sam Alexander, manager for Kate Forsyth, will return from Europe about August 1.

—Anderson's Lady Quartette closed a successful Spring tour in Akron, O., last Saturday night.

—Frank Norcross has rented a cottage at Asbury Park for the Summer. His friends will be made welcome.

—Stella Teuton, formerly of the Siberia company, has been engaged for leading business with Joseph Murphy.

—Bothner and Lauri's Dreams company will close a five weeks' season at Providence, R. I., on Saturday night.

—The new Theatre Vendome, Nashville, Tenn., will be opened during the week of Oct. 23 by the Emma Abbott Opera company.

—The new Grand Opera House, Lexington, Ky., is to be inaugurated on August 29 by Lizzie Evans in her own comedy, Our Angel.

—Jules S. Murray has been re-engaged as business manager of W. J. Fleming's Around the World company, which opens season about Sept. 1.

—There is a rumor afloat that Harry Edwards and George Fawcett Rowe are to provide a Summer season of theatricals at Harrigan's Park Theatre.

—The fine new Warder Opera House at Kansas City will open about Nov. 1. It will be under the management of Corydon F. Craig and Frank C. Hamilton.

—T. H. Winnett has sent out a company to play in Across the Atlantic for three weeks in Montreal, Toronto and Rochester. The company consists of J. W. Ransone, Horace Vinton, J. W. Grath, Willis Baker, Harry Levison, May Wilks and Mrs. J. W. Ransone. William Black is in advance.

—Mr. and Mrs. Charles Willard (Ella Sothern) have arrived in the city after a forty-two weeks' season. They will make Boston their abode for the Summer.

—Blanche Vaughn will open her season in Gone to Canada on the New England circuit in October. Her manager, Will T. Barnaby, has another farce-comedy, called A Close Shave. It will be tried in September.

—The Bijou Opera company (Adelaide Randall's) is playing a Summer season at Music Hall, Denver. R. O. Gilroy, the agent, is run down in health, and writes that he will remain in Denver some weeks to recuperate.

—Saphore and Melville open their season as managers of the Frankford (Pa.) Opera House on August 29. They will bid for combinations playing Philadelphia, and will also play stars supported by their own stock company.

—Emma Mabella Baker, contralto, and George H. Broderick, basso, are at liberty for next season. They were with John Stetson's Ruddygore company the past season, and are now with Thomas' Opera company, Kansas City, for the Summer.

—W. J. Fleming again takes the road with his Around the World in Eighty Days. He will have a strengthened company and everything brand-new in the way of scenery and accessories. Mr. Custer's military drama, Custer, is for sale.

—Mrs. Emma Frank has returned to town after a successful forty-two weeks' season with Florence Bindley in Bartley Campbell's Heroine in Rags. The company will take the road again on August 29, opening H. R. Jacobs' Opera House, Newark, N. J.

—Dubois, Pa., has one of the handsomest Opera Houses in the State, and it is also modern in construction—folding chairs, electric light, fine scenery, baggage elevator, etc. The house seats 1,200, and to insure good business the manager limits attractions.

—The Park Theatre company touring New England under the management of Briscow Aldridge, comprises Esther Lyon, Myra C. Brooks, Marie Carlyle, Ella Mayne, Frank J. Rich, Sidney Bowkett, Charles Marriott, Richard Hayden, John Harding, M. C. Bowers and C. E. Bloomer.

—Frank Gibson, well-known as an advance agent, died last week in Lancaster, Pa., of consumption of the throat. He had been associated at various times with Haverly, James Wallick, W. F. Cody, Charles Gardner, Barlow and Wilson and the Berger Family. He was last with the Big Four company. Mr. Gibson left a young wife.

—Laura Clairon's testimonial at Wersing's Hoboken Theatre the other night was decidedly successful in both the financial and artistic sense. The house was large and fashionable and Miss Clairon's performance of Fanchon was received with great favor. The actress received many floral gifts, all of which she sent to the Hoboken charity hospital.

—R. M. Hooley, of Chicago, visited this city on Tuesday for the purpose of arranging with Miles and Barton for the fulfillment of the contract for the Summer engagement of their Burlesque Opera company at his house. The company, reorganized, will play a season of eight weeks there, opening on July 10 in Little Jack Sheppard.

—The class of attractions booked to date at the new Hyperion Theatre (late Carll's Opera House), New Haven, shows that the management mean to give their patrons nothing but the best of everything. The house will be under live management, and it is at present undergoing a thorough overhauling. No expense is being spared to make it the finest theatre in New England.

—C. E. Blanchett, representing Whitney's Theatrical circuit (Michigan), has an office in Taylor's Exchange, 23 East Fourteenth street. Mr. Blanchett says the Detroit Opera House is undergoing extensive improvements. "It is being lowered to the ground floor," says he. "It is the best located theatre in the city, and its elegance will be in keeping with its site. Time for the new Whitney Grand Opera House is all filled. Both houses will be ready for opening about Sept. 1."

—The new Grand Opera House at Fort Smith, Ark., will be completed by Oct. 1. The projectors claim that it will be the largest and finest theatre in the Southwest. The stage will be commodious, and there will be numerous dressing-rooms. The population of Fort Smith is 16,000, and it is handy to Springfield, Mo., Paris, Tex., and Little Rock. John J. Park is the manager, and Henry Greenwall, at 23 East Fourteenth street, is attending to the Eastern business.

—All the scenery, described as the most elaborate and beautiful ever seen in this country, used in the grand spectacular, historical, biblical drama, called the Fall of Babylon, at St. George, Staten Island, has arrived. There were over twenty car-loads of it in all, and it came from Cincinnati. The stage is 400 by 250 feet and it will be lighted by $50,000 worth of novel electric devices. The dressing rooms will be under the stage, and will be lighted with Edison incandescent lights. The costumes were all made in London and Paris, from special designs, and number 2,300. There will be 1,000 living characters, elephants, camels and other huge beasts, moving tableaux and other notable and resplendent features. The whole mass will be controlled and regulated by electricity from a distant point. This is a new innovation, and will be used here for the first time. In the Fate of Babylon, gladiatorial and ancient pastimes will be seen to perfection. The city will eventually be destroyed by the Persians, huge catapults, fireballs, battering rams, and other curious and annihilating weapons of ancient practice. The opening was announced for Wednesday evening, June 22, too late for notice in this MIRROR.

—Adam Forepaugh's New Olympia, with all its pageantry, panoply and paraphernalia, opened at Erastina, Staten Island, on Tuesday afternoon of this week. Thousand of dollars had been spent in altering the grounds to suit the purposes of the new enterprise. An additional grand stand has been erected, increasing the seating capacity to 25,000. Mr. Forepaugh brings to the Island all the resources of his immense circus and menagerie, which is presented after a fashion entirely novel. All the animals are distributed through the picturesque grove, like in their native jungle, while the arenic performances, which are diversified and new, are seen under a stretch of level canvas at an altitude of seventy feet, placed on frame work and covering over of two acres. Sports of ancient Rome are principal features, broad sword combats on horseback and the most exciting and thrilling hippodrome racing ever seen in this country. Mr. Forepaugh intends this to be the crowning success of his career. All the costumes and most of the paraphernalia are new and were made expressly for this venture. Fleet special boats are run from all the places in the vicinity.

—Roland Reed arrived in town yesterday after a long and prosperous season. He is in the best of health, and was preparing for a fishing trip. "My tour," said he, "lasted forty-three weeks, and extended from Bangor, Me., to San Antonio, Texas, and thence to the Pacific Coast. Returning East, I closed at Council Bluffs, Ia., on June 14. At Council Bluffs I gave the company my share to help defray their fares home. There was no reduction of salaries on account of Inter-State law or hot weather, or anything else. Some of the company were disgruntled because I did not pay their fares from Council Bluffs to their homes. Nothing in their contracts called for this. I paid their fares to the opening point—Boston—as per contract. I do not re-engage those who complained so loudly—especially the juvenile man—as I would like to see them secure engagements for forty-three weeks at full salary with some star or manager who will pay their fares home. I open next season at the Boston Museum on August 22, presenting my new play, by Fred. Marsden, entitled Dr. Quack. It is a satire on quackery among American physicians. My time is booked to Jan. 15, when I expect to come to New York for a run. Many of my late company are re-engaged, being well satisfied with their treatment and having been with me several seasons."

HAYMARKET THEATRE.

MADISON STREET, NEAR HALSTEAD,

CHICAGO, ILLINOIS.

WILLIAM J. DAVIS, - - - - - - - Lessee and Manager

This thoroughly modern theatre now in course of construction, will be the largest in the West, and second to none in the world in points of elegance, comfort and equipment in every department. It will have 14 private boxes and three tiers above the parquette floor, with patent folding upholstered chairs in Parquette, Balcony and Family Circle, and benches in the gallery.

IT WILL SEAT 2,475 PEOPLE.

Auditorium, 72x90 feet; Stage, 48x90 feet; Proscenium opening, 38x38; to rigging-loft 70 feet. The largest and best Dressing-rooms in America. Special comforts for artists. Decorations and scenery by NOXON, ALBERT & TOOMEY. Properties by SNELL. Incandescent electric light on Stage and in Dressing-rooms, Auditorium, Foyer, Vestibule, Grand Entrance and Port. Steam-heating and improved ventilation. PRICES SCALED FROM 15c. TO $1 50. This model theatre will open

Saturday Night, December 24, 1887 (Christmas Eve),

With the Eminent Tragedian,

THOMAS W. KEENE,

supported by a powerful company, as the attraction. Managers and agents desiring time thereafter will please address

WILLIAM J. DAVIS,
Room 4, No. 85 Washington Street, Chicago.

NOTICE
To Managers and Actors.

The sole right to the plays of
A Double Knot, A Game of Bluff,
A Winning Game, Celestial Imps,
Dr. Clyde, Comedian's Holiday,
Old Umbrellas,
belonged to the late
JOHN E. OWENS,
and can be purchased by applicatiyn to MRS. JOHN E. OWENS, Box 54 Towson, Md All parties are forbidden, on penalty of the law, from any infringement on the above plays, as all rights will be protected and rigidly enforced.

Notice to Managers.
FOR SALE AT AUCTION,
June 27, 1887, at 12 Noon, at Amusement Exchange, 1162 Broadway, by order of the Public Administrator, the Plays, Copyrights and Music belonging to the late
SALMI MORSE.
Passion Play, On the Yellowstone, Little Box Elder, Doctor of Lima, Anno Domini 2000, Midwinter Night's Dream, Temper, Bustle Among Petticoats, The Astrologer, Queen Margaret's Sister, The Royal Hottentots, etc., also Lectures and literary productions, all of which can be seen at 49 Beekman street.

At Liberty. Season 1887-8.
Miss Maude Peters.
Leading Juveniles.
Mrs. Charles Peters.
Old Women and Characters
Address Agents or 1507 Park avenue.
Both with Rose Coghlan during her regular season, which closed April 4, 1887.

For Sale or Will Rent.
Two historical dramas by the American Shakespeare (Chase Doering).
Benedict Arnold.
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Address C. D., MIRROR office.

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Invites Offers from
Theatrical Speculators or Backers.
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As Business Manager or Press Agent.
Or would accept Local Management in any large town or city. Has had seven years' experience with one of the best stars in America and three years with another. Can give best of refereuces; has large acquaintance with leading attractions and managers Address
MANAGER H. A. J., MIRROR Office.

842 Broadway, New York.
ROOM 7.
I have opened an office at the above address for the purpose of forming tours for stars and combinations, collecting royalties and arranging with managers for the production of new plays. and am also the authorised agent for the following works: Janet Pride, Led Astray, How She Loves Him, Forbidden Fruit, Formosa, Flying Scud, Elfie, After Dark, Hunted Down, Foul Play, Lost at Sea, Vice Versa, Jezebel, Suilamor, Robert Emmet (new), Jennie Deans, Jessie Brown, Colleen Bawn, The Shaughraun, Arrah-na-Pogue and Fin Mac-Cool.
MRS. R. M. LELAND.

C. R. GARDINER, Proprietor.
ZOZO, THE MAGIC QUEEN.
ONLY A FARMER'S DAUGHTER.
ONLY A WOMAN'S HEART.
FATE, by Bartley Campbell.
MORIARTY THE CORPORAL.
HE, SHE, HIM AND HER.
THE REGENT'S DIAMOND.
ROSELLE, "not a Farmer's Daughter."
Address, Minnetrista Mansion, Noroton, Conn.
Prosecution will follow unauthorized productions of any the above plays.

NOTICE.
Mrs. Theresa Vaughn Mestayer
owns the sole and exclusive right to the Satirical, Lyrical, Society Lampoon, entitled
TOBOGGANING.
This will warn all depredators and those who contemplate a literary piracy of TOBOGGANING that Mrs. Theresa Vaughn Mestayer duly holds, under letters patent of the United States Government, the theatrical apparatus used in the play TOBOGGANING in addition to the complete copyright of the play. Any performance of Mrs. Theresa Vaughn Mestayer's play or any play in imitation of TOBOGGANING or its title, or any infringement on the legally issued patents, will be a violation of the United States laws, and will be prosecuted with promptness and severity. HOWE & HUMMEL,
Counsel for Mrs. Theresa Vaughn Mestayer.
JOHN P. SLOCUM, Manager.

A Great Wrong.
The Marvellous Melodramatic Success.
PASSION'S SLAVE.
The acknowledged dramatic triumph. Handsome special and transformation scenery carried for perfect representations. Now booking far next season. Managers desiring above strong attractions adddress T. H. WINNETT, 866 Broadway, New York City.

THE JUDGE.
By T. W. KING. Made a pronounced success by MR. ODELL WILLIAMS
A remarkably clever comedy.—*Saratogian.*
The entire play a phenomenal success.—*Troy Times.*
Managers desiring to book this successful comedy for season 1887-88 will please address T. W. KING,
Box 222, Saratoga Springs, N. Y.

PRESCOTT, ARIZONA.
Theatrical companies going to or coming from San Francisco over the Santa Fe Route can play two or three nights to $400 and $500 houses. The Prescott and Arizona Central Railroad is now running daily trains, and managers can book here without losing a night. Prescott has a new Opera House. Capacity 320. New scenery. Prices $1.50 or $2. The above railroad will make special rates, and be pleased to give any further information. Address
L. H. WILSON,
Traffic Manager.

Dell Kellogg.
CONTRALTO.
Little Buttercup. Madison Square Garden.
Address MIRROR.

MR. WALTER H. CROSBY.
Light Comedy.
With Julia Anderson Company 1887-8.

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ACADEMY OF MUSIC.
CHANGE OF MANAGEMENT.
ONLY THEATRE IN THE CITY.
WALLACE H. FRISBIE.....Lessee and Manager.
Extensive improvements are being made, including an entirely New and Enlarged Stage, all New Scenery and a New Entrance. House will open about Sept 1. For time address WALLACE H. FRISBIE or N. Y. Representative, H. S. TAYLOR.

HAMILTON, OHIO POPULATION 16,000.
MUSIC HALL.
Seats 1,500. Opera Chairs, Scenery full and complete, have Piano. Will rent or share Stage, 32x15.
HATZFELDT AND HORNER.

To Managers.
Will be in New York City on and after June 30.
M. H. HUDSON,
Manager Coates and Gillis Opera Houses,
Kansas City, Mo.

Season 1887-8.
DuBois Opera House.
DU BOIS, PA.
Playing first-class attractions at first-class prices and at intervals which insure good business always. Everything new; all the late improvements, including folding-chairs, electric light, baggage elevator and fine scenery. Seating capacity 1,200. E. B. NETTLETON, Mgr.
H. S. TAYLOR, Agent.

Bradford, Pa.,	83 miles.	Pittsburg, Pa.,	127 miles.
Warren, "	85 "	Williamsport,	127 "
Oil City, "	133 "	Olean, N.Y.,	114 "
Franklin, "	125 "	Lock Haven, Pa.	100 "

1886 - - Season - - 1887
The Natural Irish Comedian,
DAN'L SULLY,
In his new play,
DADDY NOLAN.
Showing an exact reproduction of THE BROOKLYN BRIDGE, with moving car and electric lights.
Under management of
W. O. WHEELER.

1886 SEASON 1887
MRS. LANGTRY,
Accompanied by
Mr. Coghlan and Her Own Company,
from the
Prince's Theatre, London.
San Francisco, June 27, two weeks.

SUMMER SEASON
of
Mr. Richard Mansfield
at the
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